

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe*.

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VOL. 51—No. 11.

SATURDAY, MARCH 15, 1873.

PRICES { 4d. Unstamped.  
5d. Stamped.

**CRYSTAL PALACE.—THIS DAY, SATURDAY,**  
March 15, at Three.—The TWENTIETH SATURDAY CONCERT and AFTERNOON PROMENADE.—Symphony, "Parisian" (Mozart); Violin Concerto, "Hungarian" (Jochlin); Air, "Je n'ai besoin," from "Anacreon" (Cherubini); Overture "Cagliostro" (Beethoven); "Les Diamans de la Couronne" (Auber). Elena Corral and Mr. W. H. Cummings; solo violin, Herr Joachim. Full orchestra. Conductor—MR. MANNS.—Single stalls, Half-a-Crown. Admission to the Palace, Half-a-Crown, or by Guinea Season Ticket.

**CRYSTAL PALACE OPERA.—A SERIES of SIX**  
PERFORMANCES will be given in the New Theatre before the Easter Holidays, preliminary to the commencement of the regular Season in May. They will take place on the Tuesdays and Thursdays, March 18, 20, 25, 27, April 1 and 3, on which occasions the following Operas will be presented:—"Lucia" (Donizetti), "Lurline" (Wallace), "L'Elisir d'Amore" (Donizetti), and on Tuesday, March 25, will be produced, for the first time, an entirely New Opera, entitled "The Corsair," by Charles Deffell, the libretto founded on Lord Byron's poem. The undermentioned artists have been engaged:—Miss Blanche Cole, Miss Fanny Heywood, Miss Annie Goodall, Miss Thirlwall, and Mdle. Arnold (her first appearance at the Crystal Palace); Mr. George Perren, Mr. Nordblom, Mr. Federici (his first appearance at the Crystal Palace), Mr. Celli (his first appearance at the Crystal Palace), and Mr. Maas (his first appearance at the Crystal Palace). Chorus from Her Majesty's Theatre. Full orchestra. Conductor—MR. MANNS. The incidental Ballets by Mdme. Collier. The New Scenery by Mr. F. Fenton and assistants. Mr. T. H. Friend, the Company's stage manager. Subscription now open; Central Stalls, for the Series, Half-a-Guinea; Single Stalls, Half-a-Crown; Unnumbered Seats, One Shilling; and all exclusive of Admission to the Palace.

**CRYSTAL PALACE OPERA.—REBUILDING of**  
the OPERA THEATRE.—During the recess the Theatre has been reconstructed and greatly improved. The floor has been altered so as to rise gradually from the stage to the back of the house, by means of which an uninterrupted view of the performance will be afforded to every one present. Commodious side galleries (with excellent view of the stage) have been constructed, and the end gallery has been enlarged and raised, and provided with a solid roof, which makes it an excellent position both for seeing and hearing. Fresh entrances and exits have been formed, and at the same time the acoustic properties and the ventilation of the house have received careful consideration.

**LONDON BALLAD CONCERTS.—MORNING**  
BALLAD CONCERT.—MR. JOHN BOOSEY begs to announce a Morning Concert, at ST. JAMES'S HALL, on MONDAY, March 24, at Two o'clock, when the following Artists will appear: Miss Edith Wynne, Miss Jenny Pratt, and Madame Patey; Mr. Sims Reeves, Mr. Nordblom, and Mr. Santley. The London Orpheus Quartet. Pianoforte—Mr. Sidney Smith. Conductors—Mr. J. L. Hatton and Mr. Lutz. Stalls, 6s.; Family Tickets (for four), 21s.; Balcony, 3s.; Area, 2s.; Gallery and Orchestra, 1s. Tickets of Austin, St. James's Hall; and Boosey & Co., Holles Street.

**PHILHARMONIC SOCIETY.—SIXTY-FIRST**  
SEASON, 1873.—Conductor, Mr. W. G. CUSINS. The Eight Concerts of the Philharmonic Society, at ST. JAMES'S HALL, on WEDNESDAY Evenings, March 19 and April 2, and on MONDAY Evenings, April 28, May 12, May 26, June 9, June 23, and July 7, at Eight o'clock. The Analytical and Historical Programmes will be written by Mr. G. A. Macfarren. Stalls, Three Guineas; Reserved Balcony, Two Guineas; Unreserved, One Guinea. Stanley Lucas, Weber & Co.'s, 84, New Bond Street; Austin's Ticket Office, St. James's Hall; Lamborn Cock's; Chappell's; Mitchell's Royal Library; R. Olivier's; Keith, Frowse, and A. Hays.  
By Order, STANLEY LUCAS, Sec.

**PHILHARMONIC SOCIETY.—SIXTY-FIRST**  
SEASON, 1873. Conductor—MR. W. G. CUSINS.—ST. JAMES'S HALL.—FIRST CONCERT, WEDNESDAY, March 19th, at Eight o'clock.—Overture, Scherzo and Finale (Schumann); Concerto, Pianoforte, G minor (Mendelssohn). Pianoforte—Signor Alfonso Rendano; Overture, Op. 124 (Beethoven); Symphony in B flat, No. 4 (Beethoven); Overture, "Le Medecin Malgre lui" (Gounod). Vocalists—Mdle. Giardi and Mr. Ed. Lloyd. Stalls, 10s. 6d.; Balcony, Reserved, 7s.; Unreserved, 5s.; Admission, 2s. 6d. Stanley Lucas, Weber & Co., 84, New Bond Street, W.; Austin's Ticket-office, St. James's Hall; Lamborn Cock's; Chappell's; Mitchell's Royal Library; R. Olivier's; Keith, Frowse, and Co.; and A. Hays.

**ROYAL ALBERT HALL CHORAL SOCIETY.**  
Conductor—MR. BARNBY. Handel's "ISRAEL IN EGYPT," on WEDNESDAY next, March 19, at Eight. Madame Elena Corral, Miss Wigan, Madame Patey, Mr. Sims Reeves, Mr. Raynham, Mr. Thureley Beale, and Mr. Lewis Thomas. Lugia (to hold eight persons), £2 10s.; Boxes (Grand Tier), £3 3s.; Boxes (Upper Tier), £1 10s.; Amphitheatre Stalls, 7s. 6d.; Arena Stalls, 5s.; Balcony, 3s.; Admission, 1s. Tickets, of Novello, Ewer & Co., 1, Berners Street, and 35, Foulry; of the usual Agents; and at the Royal Albert Hall.

**SCHUBERT SOCIETY, BEETHOVEN ROOMS, 27, Harley**  
Street, Cavendish Square, W.—President—Sir JULIUS BENEDICT; Founder and Director—Herr SCHUBERT. SEVENTH SEASON, 1873.—The Concerts of this Society will be held as follows, viz.:

38th Concert, Wednesday, April 2nd.  
39th do. Wednesday, May 14th.  
40th do. Wednesday, June 18th.

Full Prospectus is now ready, and may be obtained of Messrs. D. DAVISON & Co., 244, Regent Street, and Messrs. CRAMER, WOOD & Co., 201, Regent Street.  
H. G. HOPPER, Hon. Sec.

**MDLE. ELVIRA DEL BIANCO** begs to announce that she will give a SOIREE MUSICALE on WEDNESDAY, March 19, at the BEETHOVEN ROOMS, Harley Street, to commence at Half-past Eight o'clock. Vocalists—Madame Danielli, Signor Danielli, and Signor Monari Rocco. Instrumentalists:—Pianoforte—Mdle. Elvira Del Bianco, Violin—Mr. Henry Holmes. Violoncello—Signor Pozze. Conductor—Signor Fiori. Reserved Seats, One Guinea; Unreserved Seats, Half-a-Guinea. Programmes and Tickets at Chappell's, 50, New Bond Street.

"PEACEFULLY SLUMBER."

**MADAME PATEY** will sing Randegger's popular Song, "PEACEFULLY SLUMBER," at St. James's Hall, on March 25th.

"ALICE, WHERE ART THOU?"

**MR. RALPH PERCY** will sing Ascher's popular Romance, "ALICE, WHERE ART THOU?" at the National Ballad Concerts, St. George's Hall, on Tuesday Evening next.

"ROCK ME TO SLEEP" (Sir Julius Benedict),

AND

"THE BEACON" (Wellington Gurnsey).

**THE** above popular Songs will be sung on Tuesday Evening next, at the National Ballad Concert, by Madame BURNINGROS.

**MISS PURDY** will sing at St. James's Hall, on the 25th inst., at the Evening Concert in aid of the funds of the New Hospital for Women.—35, Victoria Road, Kensington, W.

**SIGNOR GUSTAVE GARCIA AND MADAME**  
MARTORELLI GARCIA have returned to London to resume their Professional Engagements. For Concerts, Oratorios, and Pupils, address, 17, Lanark Villas, Maida Hill, W.

THE GUITAR.

**MADAME SIDNEY PRATTEN**, Teacher of this elegant Instrument, is in town for the season. For Lessons and Engagements for public and private Concerts, address to her residence, 22, Dorset Street, Portman Square, W.

NOTICE.

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By CHARLES LECOCQ.

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## TESTIMONIAL TO MR. VAN PRAAG.

**MR. VAN PRAAG**, who has been for many years past well known to the members of the Musical Profession, and the public, as holding a responsible position at the principal Concert-rooms of the West End, is now, in his 74th year. In addition to his failing health and strength, he has also recently become a widower, and is, by this sad bereavement, left alone, with not a relative in England to aid or take care of him. He has children in California who wish him to go out to them, and it is his own desire, notwithstanding his age and infirmities, to do so. Want of means for undertaking so long and expensive a journey, which his children are unable to supply, however, preclude the possibility of his leaving England. Under these circumstances, a few friends, well able to bear witness to his respectability, honesty, and courtesy in the discharge of the duties he has so well and worthily fulfilled, are anxious to raise a Subscription in his behalf, to which contributions are earnestly and respectfully requested.

Messrs. Ashdown & Parry	£5 5	Sir Julius Benedict	£1 10
Messrs. John Broadwood & Sons	2 2	Matthew Green, Esq.	1 10
* Messrs. Chappell & Co.	5 5	W. Mudie, Esq.	1 10
John Boosey, Esq.	1 1	Charles Green, Esq.	1 10
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W. H. Cummings, Esq.	1 1	F. Davison, Esq.	1 10
* Messrs. Duncan Davison & Co.	5 5	Madame Paley	1 10
Messrs. Schott & Co.	2 0	C. Santley, Esq.	2 20
Robert Cocks & Co.	1 0	D. H. Hastings, Esq.	1 10
Professor Wyld	1 0	Charles Ollier, Esq.	1 10
John Gill, Esq., R.A.M.	1 1	Cunningham Boosey, Esq.	1 10
Wilhelm Ganz, Esq.	1 1	P. Sainton, Esq.	1 10
Messrs. R. Mills & Son	1 1	Mrs. Mounsey Bartholomew	0 10 6
Messrs. Hopwood & Crew	2 2	E. Bubb, Esq.	1 10
J. Lamborn Cock, Esq.	1 1	R. W. Ollivier, Esq.	1 10
Messrs. Stanley Lucas, Weber & Co.	1 1	W. Tuck, Esq.	1 10
Messrs. Metzler & Co.	1 1	J. L. Clark, Esq.	0 10 6
J. Whitmore, M.D.	1 1	Mrs. Roney	0 10 6
Messrs. Hutchings & Romer	1 1	E. Depret, Esq.	1 10
* Rev. J. E. Cox, D.D.	1 1	Thomas Wingham, Esq.	0 10 6
C. Lonsdale, Esq.	1 1	George Grove, Esq.	1 10
Messrs. A. Hammond & Co.	1 1	Henry Leslie, Esq.	1 10
G. F. Jefferys, Esq.	1 1	Mrs. Jeffs	1 10
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W. H. Clemow, Esq.	1 1	J. Corbyn, Esq.	0 10 0
— Baker, Esq.	1 1	Sir W. Stenhouse Bennett	1 10
Novello, Ewer & Co.	1 1	Miss Edith Wynne	1 10
E. Aguilar, Esq.	1 1	Herr Ernest Pauer	1 10

\* The above gentlemen (to whom references are permitted) are willing to receive contributions in Mr. Van Praag's behalf.

## MR. JENNINGS.

**MR. JENNINGS**, for many years Principal OBOEIST, Manchester Gentlemen's Concert Society, Liverpool Philharmonic Society, Mr. Halle's Concerts, &c., begs to announce that he has quitted Manchester and taken up his permanent residence in London, and is free to accept Engagements. This announcement is rendered necessary from the fact that his long connection with Liverpool and Manchester has for many years prevented his accepting Engagements in London. Address, 50, Shursled Street, Kennington Park, S.E.

**CONCERTS, Bazaars, Hebrew Weddings, Readings, Meetings, and Balls.**—The QUEEN'S CONCERT ROOMS, Hanover Square. Early application is invited for securing available days. Apply to Mr. Hall.—ROBERT COCKS, Proprietor.

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## NOTICE.

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## NEW PIANOFORTE MUSIC.

(Published this Day.)

"BIANCA, MAZURKA"	Price 2s.
"HAIDEE, POLKA"	" 3s.

Composed by **W. JERVIS RUBINI.**

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**BRIGHTON CONCERT AGENTS,  
PIANOFORTE AND MUSICSELLERS,  
LYON & HALL,  
WARWICK MANSION.**

Just Published,  
"SWEET HAWTHORN TIME."

WORDS BY

(SONG.)

MUSIC BY

WM. HENDERSON.

EMILE BERGER.



Sweet hawthorn time—fair month of May! What joys attend thine advent gay!

Sweet hawthorn time—fair month of May!

What joys attend thine advent gay!

On every tree the birds sing;

From hill and dale glad echoes ring;

The lark, inspir'd, to heav'n ascends;

The gurgling brook in beauty wends

By mossy bank and grassy brae,

Where violets bloom and lambskins play.

Delightful Spring—sweet month of May

What joys attend thine advent gay!

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"Mr. Emile Berger has written a pleasing song, entitled 'Sweet Hawthorn Time,' which would be 'a trump card' in the hands of any amateur able to do it justice."—Daily Telegraph.

Sung by Miss EDITH WYNNE.

NEW SONG,

## "MID THE SCENTED CLOVER,"

Composed by **LOUIS DIEHL.**

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street.

NEW DUET,

## "THE MELTING OF THE SNOW,"

SUNG BY MISS EDITH WYNNE AND MADAME PATEY,  
AT THE LONDON BALLAD CONCERTS,

Composed by **HENRY SMART.**

Price 4s.

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LYNNETTE'S SONG,

## "MY LOVE HATH SMILED ON ME."

Words by **ALFRED TENNYSON,**

Music by **LOUISA GRAY.**

Price 4s.

Boosey & Co., Holles Street.

SIGNOR FOLI'S NEW AND SUCCESSFUL SONG,  
"THE MARINER,"

Sung with distinguished success by SIGNOR FOLI at Glasgow, Edinburgh, Liverpool, and at the Crystal Palace SATURDAY CONCERTS.

Composed by **LOUIS DIEHL.**

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

(Where may be obtained "A Message from the Deep" sung by Signor Foli.)

"Signor Foli was unanimously encored in Herr Diehl's new and already very popular song, 'The Mariner,' which he gave with remarkable vigour and expression."—The Times.

"We must not omit to mention a song entitled 'The Mariner' which is an excellent composition, by Louis Diehl. It was well executed by Signor Foli, and was encored as much for the beauty of the composition, as the excellence of the singing."—The Observer.

"Signor Foli obtained an encore for a capital song, 'The Mariner,' by Herr Louis Diehl."—The Graphic.

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Taken by Dyspeptics at each meal (Bottles of One Ounce).

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## BOUDAULT'S PEPSINE WINE (SHERRY), 4s. &amp; 8s.

Delicious and agreeable to take, and superior to all others.

BOUDAULT'S PEPSINE Lozenges, 4s.  
Pills, 4s.

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May be obtained through all Chemists.

## ANOTHER WORLD.\*

(From "Lloyd's Weekly Newspaper.")

It is difficult to determine what is meant by these three hundred pages of fragments from the Star City of Montalluyah. We have thought that Hermes is a monomaniac, or that he is a powerful satirist, or that he is attempting a reproduction, in a more feasible form, of the "Arabian Nights;" and we are puzzled to decide which supposition is the correct one. In any case, this work, entitled "Another World," is a most remarkable one—full of wild ideas and strange suggestions, of philanthropic schemes and poetical description. Before, however, turning to the theory evolved in these three hundred pages, we must glance at Hermes' preface and introduction. In the opening sentences of the preface, we are reminded that the belief in a plurality of worlds is "generally maintained by modern astronomers." Hermes then proceeds to beg the reader to suspend his judgment until he has carefully examined the fragments now submitted to him. The author, or editor, as he persists in calling himself, (for he says he is not creating, imagining, but merely introducing these revelations,) will not attempt to explain the circumstances by which such extraordinary experiences were acquired; for he thinks any such attempt would increase the incredulity with which his statements will be met. At the same time he makes a promise to this effect:—

"When these revelations, or others derived from the same source, have succeeded in establishing a confidence between the editor and his readers, it is more than probable that the secret of the source itself will be disclosed. That disclosure, made in due season, will bring to light some unprecedented, but most interesting facts, and will establish the important truth, that the soul of man is immaterial and immortal."

In his introduction, the editor is careful to tell us that this new world is not a spiritual or angelic region, but simply a planet like the earth on which we live. He has reason to believe that Montalluyah (the name of the Star City), is the world known to us as the planet Mars. Indications will be found in the fragments, Hermes tells us, that will go far towards satisfying astronomical authorities of the correctness of his supposition. He had at first believed the planet to be either Venus or Mercury, but he gives good reasons why his later judgment should be better. The editor is also careful not to bind himself to the approval of all the laws and customs prevalent in Montalluyah. Although these are based on the principle of securing the greatest happiness to the greatest number, he does not think of recommending them all for adoption, any more than he would uphold the swan-ship of Montalluyah as a model for the P. and O. Company. But he hopes that his record of the regulations of "Another World" may have a good effect, if only by calling attention to the evils which have been to a great extent remedied in Montalluyah, but which flourish luxuriantly here.

The name of Montalluyah, which more immediately belongs to the chief city in the planet, is extended so as to include the whole sphere. There are no separate countries and independent states on this earth; it forms one vast kingdom, governed by one supreme ruler, assisted by twelve inferior kings. The speaker in the autobiographical fragments was the son of one of the twelve kings, and by his worth and genius he became the Tootmanyoso, or Supreme Ruler. And now we purpose to turn to the Tootmanyoso's fragments.

The grand principle on which the Supreme Ruler works, is that prevention is better than cure, therefore he seeks to do good to the children in their earliest infancy. Some of the systems advocated with regard to the education of the young are admirable and are feasible—notably the "Amusement Gallery," to which we shall presently turn. Among the many subjects which the Tootmanyoso has successfully handled, are the following, and it must be conceded that the Tootmanyoso has done something to go on with:—

"The care and protection of woman, the development of her capabilities and graces, the preservation and increase of her beauty, marriage and its incidents. The birth, growth, and education of the future man and of the mother of men; the enlarging and ennobling the moral and intellectual powers. Preservation of health, prevention and cure of disease, prolongation of life and augmentation of the faculties of appreciation and enjoyment. The increase of our flocks and herds, and of other sources of supply for the food of man. The discovery and creation of new means of sustenance, and the amelioration of the old. The discovery of the properties of birds, beasts, fishes, insects, reptiles, and creeping things, and their application to the service of man. The invention of new instruments, the enlargement of the power of those already known, the development of electrical and mechanical powers, and the subjecting the workings of nature to the uses of man. The care and protection, in health and in sickness, of the lower orders, and of those whom nature had not qualified to take care of themselves. Occupation for all—each according to his capabilities and the bent of his genius, as ascertained and developed by

education; the government of the country, the enlargement and improvement of the cities, with a view to the health, comfort, and progressive elevation of the community."

With these large schemes successfully treated, it seems to us that Montalluyah is, perhaps, only another word for Millennium. The chapters on "Character-Divers" are most interesting. The "Character-Diver" is a state official, not appointed because of his wealth and social influence—as is done more or less by the various governments of our planet—but chosen solely for his worth and aptitude, his gentleness, and knowledge of the mind and heart. His only occupation is to discover the qualities, tendencies, and incipient faults of young children, and to act accordingly; to dive, so to speak, into the inmost feelings of the child; to note the germs of evil and good, and concert measures for their eradication and development. The counsels of Tootmanyoso on the education and correction of children contain sound advice, and would be of practical use to the founders of, and teachers, in all schools and colleges—from the universities down to the small parish schools, where parents send their little ones on payment of a penny or twopenny a-week. Even Mr. Gladstone's Irish University scheme might be improved by some of Tootmanyoso's suggestions.

We have neither time nor space to debate on the marvels of this extraordinary book as we could have wished; we wish, however, to give our readers a succinct idea of the curiosities of the Star City and its administration. Having spoken of the Character-Divers, we must turn briefly to the "Amusement Gallery." It is an outbuilding from the schoolhouse, and is destined for the amusement and instruction of scholars. It contains a large collection of toys adapted to all ages and dispositions; a series of musical instruments; materials for drawing, painting, modelling, and sculpture; maps, and all kinds of animals—in miniature, and collections of the live animals which are not unwieldy. For girls, all kinds of work suitable to women are exhibited, basket-work being a favourite speciality. At each stall in these galleries an intelligent person is stationed, who is an authority on the subject represented—to answer the questions of the children. The Character-Divers are conspicuous in these institutions, from whence they mostly derive their knowledge of the young idea.

This conception is by no means impracticable, and would, we believe, have a most salutary effect on the children for whom it was destined. Awaiting the advent of a Tootmanyoso of our own, we should like to see the idea put into form by some of our philanthropists.

Before leaving our readers to consider the question for themselves, it seems to us that the description which Tootmanyoso gives of the Star City will interest and please them excessively—especially when they remember that Hermes believes that we should see the City of Montalluyah exactly as it is described, could we only obtain a sufficiently powerful telescope.

Here is Tootmanyoso's own account of his vast kingdom:—

"Palaces and edifices of various forms, their gilded spires and minarets inlaid with many-coloured transparent stones which sparkle in our brilliant sun, stand on undulating sinuous ridges, peaks, and terraces, rising one above the other in endless and irregular succession. The houses are mostly curved, oval, or round. In Montalluyah straight lines are avoided. The houses are built principally with a white stone, mingled with a peculiar stone of a bright sky-blue colour, both stones repellent of heat. Gardens and verdure separate the houses one from the other. Most of the gardens are arranged in curvilinear lines, the houses being placed at the inner and central point of the inner and outer curve alternately, so that each alternate house is on the outer centre of the garden curve, and each alternate house is on the inner centre of the adjoining curve. The undulating lines of terraces are broken by gigantic masses of rock of various colours—red, green, golden, white, blue, silver, brown, and variegated; rocks of carbuncle, lapizlazuli, malachite, gold stone, and many-coloured marbles. These rocks and undulations are intersected by ravines, rivers, inlets of the sea, lakes, and cataracts; reflecting the many tints of the gorgeously-coloured sky and the rays of our vividly-bright sun, filling our city, as it were, with aureoles of glory. In many parts the sea has made itself a hidden way, and run its course for miles under the rocks, appearing again at great distances in one of the interior inland cities, perhaps at the bottom of a deep ravine or open space; and the waters are often raised and collected for use and ornament in fountains and artificial cascades called waterlifts; whilst springs of fresh water gush out of the rocks, affording refreshment to the sun-parched and many-coloured grasses, flowers, and vegetation. Great cataracts and artificial cascades often form the background to a great building or colossal statue. The effect of these large masses of water, viewed from all parts, is extremely grand and beautiful. Sometimes the ravines, rivers, cataracts, and sea-arms are passed by huge bridges of the natural rocks, perforated by the sea, or opened by man to render navigation possible. Sometimes bridges, miles in length, are thrown across a great cataract or immense chasm, where the rocks have been relentlessly torn asunder by the lightning and other electrical disturbances. All the large bridges are covered with houses and gardens which at a distance seem air-suspended cities, hanging without support over rivers, cataracts, large cities, and aggregations of houses."

\* *Another World; or, Fragments from the Star City of Montalluyah.* Hermes. London: Samuel Tinsley. 1873.



Having read this glowing description of the Star City, we can only say—that if Hermes has the exclusive right of information from the Tootmanyoso, at least he will share with the public his knowledge, when it is acquired, of the way to another world. If Tootmanyoso's ingenuity, or Hermes' learning, can find a method for transmitting copy from one planet to another, surely some further experiments may be tried, and a passenger route to Mars inaugurated!

Whatever we may think of Hermes' strange theory—and we will not give a deliberate judgment until we have heard the source of his "revelations"—we cannot deny the force and power of his work. If this book be, as we believe, not the result of a monomania, but the flight of a wild fancy—the freak of a keen imagination, then Hermes is destined to hold a high place in contemporary literature. His description of the Mountain Supporter, taken singly, would win him a place as an imaginative writer of striking talent. If, however, Hermes wishes us to believe his strange asseverations, and to believe in his sound belief also, then we can only say that we are sorry for it—that we are a practical people as a rule, and we want a proof!

#### ROYAL ITALIAN OPERA.

The prospectus of the approaching season at Covent Garden has appeared, and, while many Opera frequenters have eagerly scanned the list of engagements, many more have turned with keen interest to the list of promised works. Remembering that Mr. Gye succeeded in producing two new operas last year, and remembering, also, the increasingly great attention bestowed upon Herr Wagner's music, it was expected with some confidence that he would make another effort to put *Lohengrin* on the stage. In the prospectus of 1872 Mr. Gye said, "the presentation of one of Herr Wagner's productions to his subscribers should no longer be delayed," and that he had determined to produce *Lohengrin* as soon as it was possible to complete the rehearsals. But a fatality seems to attend Wagnerian music in England. A few years ago, when only "advanced" amateurs took an interest in the subject, the German master's operas were promised season after season. Now, when everybody, under the stimulus of special circumstances, is concerned to know more about them, even the promise of their production is withdrawn. Herr Wagner will have to build his own theatre in England, as he is doing at Bayreuth, before a hearing for his music can be gained. Let him come amongst us, and opponents will vie with friends in efforts to bring about an event which has tantalisingly loomed in the future during many years, and yet seems as far off as ever. Though *Lohengrin* is absent from Mr. Gye's prospectus, its place is not vacant, nor is it poorly filled. At the head of the list of promised operas stands Verdi's *Ernani*, which has not been heard in London for several years, and is certainly interesting enough to justify revival. The prospectus announces its contemplated performance as "for the first time at the Royal Italian Opera;" nevertheless, there is a record of its production in April, 1855, when Signor Graziani made his *début* in the part of Don Carlos. *Les Diamans de la Couronne*, promised, if we mistake not, at both houses last year, but given at neither, follows *Ernani*; and after Auber's charming opera comes Verdi's *Luisa Miller*, a work produced at Naples in 1849, and now to be first heard at Covent Garden. The drama with which Signor Camarrana supplied Verdi in this instance may not be the most agreeable; but the music, marked, as it is, by the Italian master's most Italian style, deserves a chance of winning English favour. A greater novelty than either of the foregoing will be Ponchielli's *I Promessi Sposi*—one of four operas founded upon the same Italian romance. Mr. Gye states that this work has lately been given, "with great *éclat*," at Milan—a fact able, no doubt, to explain why it has arrested attention now, after being overlooked by English managers for seventeen years. Last—but far from least—the prospectus informs us that Rossini's *Moïse* is to be revived, with new scenery, costumes, and decorations. Should this event actually take place, it alone will serve to distinguish the season, the more because *Moïse* was last heard in England so long ago that to very many it will come as a perfect novelty, the familiar "Prayer" excepted. That when it does come it will have a hearty welcome need scarcely be said. As a sequel to the foregoing remarks, we may call attention to a fact not overlooked by Mr. Gye, which is, that the Covent Garden repertory now includes forty-four operas, all available for presentation in the most complete form.

Turning to the list of artists, a host of well-known names meet

the eye. Mme. Adelina Patti, who is a host in herself, comes back to us fresh from brilliant triumphs in the Russian capital—triumphs the more significant because gained in spite of formidable rivalry. The gifted lady is announced to appear in three new characters; the Caterina of *Les Diamans de la Couronne*, the Elvira of *Ernani*, and the Louisa Miller of Verdi's Neapolitan opera. As regards all of these, it is safe to prophesy that Mme. Patti will use them to display new and striking phases of the remarkable genius with which she is endowed. Mme. Pauline Lucca also returns from regions where she has been gathering fame and dollars. In the parts now identified with her name Mme. Lucca is unequalled, and our Italian stage would suffer one of the greatest possible calamities were she to quit it even for a season. This event Mr. Gye seems to have had reason to dread, and even now he fears the prospective loss, for a time at least, of Mme. Patti's services, owing to the "perfectly fabulous offers" of American managers. That he should speak in very earnest terms about such an occurrence is natural, and every Opera-goer will echo his sentiment, that to take Alabama damages is to take trash, but that to filch our *primo donne* is to leave us poor indeed. The numerous admirers of Mlle. Albani are promised the *rentrée* of that young artist, who has, since last year, been gaining experience at the Théâtre Italien, no doubt with results in proportion to her unquestionable intelligence and keen musical instincts. Mlle. Albani's performances are certain to be watched with great interest, as well as with an earnest desire that the promise of her first efforts may have full fruition. The Canadian lady will appear as Ophelia in *Hamlet*, having studied the part under M. Thomas's personal guidance, and she is also announced to assume the chief rôle in *I Promessi Sposi*. Beside the three *primo donne*, the list of known artists includes Mesdames Smeroschi, Scalchi, Monbelli, Sinico, Saar, Corsi, and Dell' Anesi; MM. Nicolini, Bettini, Urio, Marino, Rossi, Graziani, Cotogni, Bagagiolo, Ciampi, Capponi, Tagliafico, Raguar, Fallar, and M. Faure. But not even this formidable array of talent satisfies Mr. Gye, and he speaks of a recent journey to Italy for the purpose of discovering whether that land of song contained any young aspirants who might fairly be regarded as "objects of great sympathy and interest to all those who take any pleasure in watching the progress of the lyric drama." Every well-wisher to benevolent enterprise will gladly learn that Mr. Gye discovered no fewer than twelve such "objects," all of whom will make their *début* in the course of the season, and for whose youth and inexperience the director asks a generous allowance. Whether the subscribers take much interest in young artists, as such, may be open to question; but there can be no dispute as to the desirableness of encouraging them when they give promise of future excellence.

There only remains to add that the musical conductors will again be Signor Vianesi and Signor Bevigiani; that the stage management will again be in the experienced and able hands of Mr. Augustus Harris; that the orchestra will maintain its high reputation, and that the chorus has been chosen from the best Italian sources. It is incidentally mentioned that the successful Floral Hall Concerts are to be repeated this year, under the direction of Sir Julius Benedict.

#### EARLY RISING AT BOARDING SCHOOLS.

(From "Another World.")

In consequence of the warmth of our climate, girls, being naturally rather luxurious, are not inclined to rise early. They are, however, all required to rise at the same hour, and this is the mode adopted for rousing them. At the end of each room, opposite to the sleeping couch, is a kind of gong made of metal and formed like a pair of cymbals, united at the base by a hinge, and kept together by a bolt at the top. At the hour of rising these cymbals are set in motion by the matron in the watch room, who touches a spring by which the bolt fastening the cymbals together is removed. Thereupon the cymbals immediately clash together, and produce loud discordant sounds. The girl, not liking the discordant noise, loses no time in stopping it, which is beyond her power unless she leaves her bed and fixes the bolt that keeps the two cymbals together. This done, she goes into an adjoining room, in which is a bath and other preparations for her ablutions. The door communicating with the sleeping room closes of itself, whereupon the matron enters the apartment, pulls off the bed clothes, and opens a large skylight at the top, to admit the fresh air.

## SIR ROBERT STEWART'S LECTURES ON MUSIC.

(From the "Dublin Express.")

On the day when Sir Robert Stewart delivered the sixth and last of his interesting lectures on "The Music of Ireland," the Examination Hall was quite full. After a sketch of the life of the Irish bard, Carolan (1670—1738), illustrated with two airs, "Bumper Squire Jones" and "The Receipt," Sir Robert proceeded to deal with the saying of Moore, that "most of the known Irish airs should only be referred to the period of the eighteenth century." That assertion had been proved unfounded by Bunting, Petrie, and O'Curry. The earliest published collections of Irish music were those of Burke Thumoth and Neal, A.D. 1720; Carolan's son, 1747; and Bunting, 1796. The first three had been only adapted for flute or violin; and, although Bunting's first collection was set for keyed instruments, the want of words prevented any of the four from attaining popularity. He (the lecturer) believed it was Stevenson who first suggested to Moore the adaptation of words to the tunes. These appeared in 1808. Most of the airs were taken, without acknowledgment, from the collection of Bunting, at which Bunting was naturally angry. The success of the new melodies was unprecedented; they not only became popular at home, but even made their way into the drawing-rooms of the middle and upper classes of England, amongst whom it was the fashion at that time to regard Ireland as a country of barbarians, without a history or any traditions of art. Bunting saw his error, and endeavoured to amend it in his second collection, published in 1809, which had words adapted to some of the airs, by Tom Campbell, Miss Balfour, Dr. Drennan, and others. But whatever the merits of Bunting's poems, they proved unequal to cope with Moore, whose collections continued to increase in popularity, while Bunting's volumes remained unsold. Bunting always complained that Moore and Stevenson had mutilated the airs; but he (Sir R. Stewart), after a careful examination, had failed to detect more tampering with them than might be laid to the charge of others. For example, in Bunting's own second volume there had appeared a mutilated version of "The valley lay smiling before me" ("Colleen dhas"), which had been given in its purity in the previous volume. The chief character of the air consisted in its close adherence to the Doric scale, which Bunting's second version destroyed. Nor had modern editors behaved much better, since even Balfe's edition of "Remember the glories" ("Molly McAlpine") mutilated the second bar in a most unaccountable manner, which destroyed its character. Most persons who endeavoured to write down airs from the singing, playing, or whistling of the peasantry failed for want of skill, scarcely one in fifty being capable. Should this be doubted, he (Sir R. Stewart) would undertake to prove that the faculty of writing down music correctly from hearing was far more rare than was generally believed. That excellent, temperate, and truthful chronicler, Dr. Petrie, declared that even Bunting's memoranda, consisting of dots, without tails, indications of key, time, or accent, were not only (as Bunting boasted) unintelligible to others, but (as Dr. Petrie believed) were so to that collector himself. Nor had Bunting much guarantee for the correctness of his assistants, even supposing his own accuracy assured. Yet he had been rash enough to assert, in his third volume (A.D. 1840), that "once a tune was impressed upon the popular ear it never varied"—an opinion proved to be unsound by two or more versions of the same airs in that very collection. [Examples were here given of two different versions of "Molly dear," and "The red-haired girl."] Perhaps there had never been any Irish song more forcibly impressed upon the popular ear than Samuel Lover's "Rory O'More," which, in the days of his (the lecturer's) boyhood, was sung, piped, or whistled by almost every one, and which, even now, would be familiar to three out of every four in the large assemblage he had the honour of addressing. He would play for them a version of this air, which, ludicrous as it was, he had heard played upon one of Halliday's Kent-bugles, by the conductor of a public conveyance on the Newbridge Road. [The melody in its mutilated state was then played by the lecturer, and received with hearty laughter.] That circumstance seemed to Sir R. Stewart conclusive upon the question of the purity of musical tradition. However, their dissent from the theory of Bunting must not make them forgetful of the services he rendered to Irish musical art. Bunting was born in 1773; his father was an English engineer, who came over to superintend the collieries at Dungannon. The musical skill of his son, Edward, had caused the youth to be chosen to reduce to notation the airs from the playing of the Irish harpers assembled at Belfast in 1792. Previous meetings had been held at Granard, in the county of Longford. The Belfast meeting, far better organized, was attended by Dennis Hempson (who had once played for the Pretender, and died in 1807, at the age of 112), Arthur O'Neill, and eight other performers. It was remarked that Hempson (*alias* A'Hampsey) produced his tone unlike the harpists of our day, catching the string between the nails (suffered to grow long for the

purpose) and the fleshy part of the fingers, thereby fulfilling the description of the Irish harpers left by Giraldus, A.D. 1146, and of Galileo (father of the celebrated astronomer), A.D. 1581. Nothing could exceed the enthusiasm which continued to animate Edward Bunting during the half century from 1792 to 1843, when he died, and was buried at Mount Jerome, near Dublin, without even the tribute of a newspaper paragraph. Sir R. Stewart then referred to the various scales in which Irish airs were composed, the harp being tuned for G, yet used in regular series of octaves, G to G, A to A, D to D, and E to E, represented in a diagram upon the adjoining wall. He also alluded to the scale 1, 2, 3—5, 6—8, by some persons deemed chiefly to characterize Irish melody. The latter was the Chinese scale, as used for tuning the "scholar's lute," and was the scale of the Irish air, "I'd mourn the hopes that leave me." Of this scale the modern pianoforte repertoire furnished an interesting example. (Here a lady amateur performed brilliantly the *étude* of Chopin in G flat major, from the treble part of which the 4th and 7th notes of the scale had been absolutely excluded.) The harp, long the chief instrument of the educated classes in ancient Ireland, had but one drawback—its scale, once fixed, could with difficulty be altered; nor was it till Erard's improvements (for which the earliest patent was granted in 1794) that all the semitones were practicable. From this limitation of the scale had arisen most of the peculiarities which distinguished Irish airs. Moore remarked this, but did not trace it to the true cause. The air, "Oh! think not my spirits are always as light" (*John O'Reilly, the Active*) was a rare example of a different tuning of semitones in each octave. Doubtless, too, these semitones were sometimes changed by singers and fiddlers, just as the Gregorian scales were formerly modified in actual use, and continue to be so in the Russo-Greek Church to this day. Some other peculiarities of Irish melodies were then pointed out: one being the most general type of air, like "Gramachree," "Byrne of Ballymanus," and the "Dawning of the day," from Dr. Joyce's new and excellent collection: they consisted of four strains, the first tending downwards to the key-note; the second in the upper octave, mostly ending upon the fifth; the third closely resembling the second; and the fourth a return to the first. This structure had been remarked so long ago as 1816, in the *Dublin Examiner*. Bunting had advanced another theory—that the presence of the major 6th marked the airs of Ireland; but in this Sir R. Stewart could not concur, since that note was equally prominent in "Jock o' Hazeldean," in "Coming thro' the rye," and in "Auld lang syne." Some examples were given of Irish tunes terminating on the fifth of the scale, like "Come, send round the wine," also of tunes without any ending, also of that "narrative form" of three reiterated notes, which Moore and Stevenson had destroyed in "The last rose of Summer"—in "St. Senanus," and in "Go where glory waits thee," to the detriment of all those airs; which, according to Petrie and Bunting, the peasantry had almost failed to recognize, in the new form. An interesting example of the transformation of "Twas Jack the jolly ploughboy," to "Farewell, but whenever you welcome the hour," was found in the singing of one of the children of the chapel, and of a lady amateur; and many instances were cited by Sir Robert, in which Moore had omitted one or two bars, and sometimes whole strains, from "Fly not yet," from "Let Erin remember," and other airs. The lecture, which occupied about an hour and a quarter, and was heard with eager interest, terminated with a sketch of the volunteer movement of 1792, and a performance of the quick-step used by the citizen soldiery of that period, one of the drums employed being of similar date. This had been lent for the purpose by Rev. John MacMahon.

## ITALIAN POSTAL ARRANGEMENTS.

(To the Editor of the "Musical World.")

SIR,—On Monday morning last, at a place 30 miles south of Ancona, I read *The Times* of the Saturday previous. The paper was brought by a gentleman who had left London by the morning mail train on the day of its publication, and was, therefore, 48 hours in reaching Ancona. I have lately been staying at Milan. My letters were never delivered there until about 9 o'clock in the evening of the third day after that on which they were posted in London—that is, a letter posted in London on a Monday afternoon was not delivered in Milan until the following Thursday at 9 p.m., being 72 hours on the road; and yet Milan is about 250 English miles nearer London than is Ancona. If you can find space for this statement it may serve to draw the attention of the London Post Office authorities to the subject. I find that the practice of giving receipts for money paid for the transmission of telegrams, and also that of requiring receipts on their delivery, is in full force in Italy. When may we expect it to be so in England? Your obedient servant,

FREDERICK GYE.

Naples, Feb. 27.

## MR. WALTER BACHE'S CONCERT.

(From the "Daily News.")

The ninth annual recurrence of this event took place on Friday evening week, when, as for several years past, the arrangements were such as to give the concert a speciality and importance far above ordinary occasions of the kind. Mr. Bache is one of those—and there are many—who advocate the claims of Franz Liszt to be considered as a great composer, in addition to his more widely recognised title to rank as a great pianist. Mr. Bache has not been content with passive advocacy, but has bestowed unwearied care and large outlay in the presentment, for the first time in this country, of some elaborate works by Liszt. At his concert in 1871, Mr. Bache produced *Les Préludes*, No. 5 of the orchestral suite entitled *Symphonische Dichtungen*. At last year's concert this movement was repeated, and No. 7 (*Fest Klänge*) from the same series was given.

Friday night week's programme brought forward another of Liszt's most important compositions, previously unheard in England—his setting of the 13th Psalm for tenor solo, chorus, and orchestra. As in previous instances, a full and efficient band (numbering 83 performers) was engaged, largely composed of members of the Crystal Palace orchestra, together with a chorus of 180 voices. The concert commenced with the beautiful march and chorus, "Twine ye the garlands," from Beethoven's music to the *Ruins of Athens*; and this was followed by the air, "If o'er the cruel tyrant," from Arne's *Artaxerxes*, nicely sung by Miss Georgina Maudeley. After this came one of the specialties of the evening, although not a novelty, Schumann's pianoforte concerto, played by Mr. Walter Bache, whose several past fine performances were at least equalled, if not surpassed, on this occasion. In brilliancy of execution—especially in the extreme mechanical difficulties of the final movement—and in intellectual comprehension of the spirit of the work throughout, Mr. Bache's playing was alike worthy of the special demonstration of applause which followed the close of the concerto, and brought the pianist again to the platform in acknowledgment. Up to this point Mr. Mauns, of the Crystal Palace, had directed the orchestra, which was afterwards conducted by Mr. Bache.

A clever song, "A Chain," by Mr. Deichmann, was sung, with good appreciation of its declamatory style, by Mr. Henry Guy (of the Royal Academy of Music), accompanied on the pianoforte by Dr. Heap, and this led to the Psalm by Liszt, already referred to, which was given with an English text, adapted from the German version by Julia Goddard. The tenor solo passages, expressive of the Psalmist's supplications, which run throughout the work—sometimes with, sometimes without, chorus—were sung with earnest attention by Mr. Guy. The Psalm occasionally displays that bold, not to say defiant, opposition to conventional form and structure that characterizes all Liszt's important works. Still, although there are some portions that, on a first hearing, appear crude and even wild, there are others in which coherent thought and mastery are at once apparent; such as the contrapuntal writing in the orchestral prelude to the choral movement, beginning "Wie lange soll ich sorgen," and the *Fugato*, which forms the first announcement of the closing portion, "Ich will dem Herrn singen," the theme having previously been prominently used in other movements. Very striking is the effect of calm interposed, at the words commencing "Schaune doch" ("Hearken now") between the contest and turbulence of the music immediately preceding and following. As an instance of sustained melody, full of grace and beauty, we would point to the movement commencing with tenor solo, "Ich habe hoffe," followed by the entry of the chorus with the same strain, and supported by some rich orchestration, in which the following passages for violins are prominent features. Indeed, throughout the work the instrumentation is especially elaborate and important. Whatever difference of opinion might have existed among the audience as to the merits of the Psalm, there appeared to be none as to those of the "Chorus of Reapers," No. 4 of the movements supplied by Liszt to Herder's *Prometheus*. A short orchestral introduction—in which the wood wind instruments are used with well contrasted effect, supported by a prevailing "drone" bass—leads to some charming choral writing; in which melodious phrases, full of genial and pastoral character, occur alternately in the different divisions of the choir, and in combined harmony, supported by light and fanciful instrumentation. The effect produced by this piece was so great that it had to be repeated. But little space remains to speak of another novelty at Mr. Bache's concert—Richard Wagner's "Huldigung's Marsch," a piece composed for performance on the occasion of the present King of Bavaria's accession to the throne. The score presents those multiplied details which Wagner employs in his orchestral writing; and the effect of the march is imposing and well fitted to serve as an accessory in State ceremonies.

A fresh paragraph—although a short one—must be devoted to a recognition of the charming singing of Miss Sophie Ferrari in the *canzonetta*, "Pur dicesti," of the old Italian composer, Lotti. This was

given with a freshness of voice and a refined taste that drew forth warm and universal applause.

Mr. Bache deserves the thanks of all who are interested in the music of the new German school—even of those who are adverse—for the opportunity afforded by him of hearing specimens of it which might have otherwise been ignored here.

## MADAME SCHUMANN'S RECITALS.

According to her annual custom, Madame Schumann—whose brilliant reception at the Monday Popular Concerts, on the occasion of her first appearance for the season, was described not long since—gave two pianoforte recitals on her own account. At the first, on Wednesday week, in St. James's Hall, the accomplished lady began with her late husband's "*Etudes en forme de Variations*," which Schumann dedicated to "son ami William Sterndale Bennett," who, in return, dedicated to Schumann his own admirable Fantasia in A major. The original title of the piece, which stands as Op. 13 in the published compositions of the master, was "*Douze Etudes Symphoniques*." A more trying and difficult work of its kind can scarcely be named. There are twelve variations, all constructed upon a very singular theme, confided, it is said, to Schumann by an amateur; and the whole takes up a good half-hour in performance. Nevertheless, difficult as are the variations, which tax the powers of the executant more and more severely as one succeeds another, Madame Schumann plays them from beginning to end without book, and plays them superbly—as, indeed, she does whatever proceeded from the pen of her husband, whose music lies as deep in her heart as it flows readily under her hands. Admirable as is her interpretation of the music of other masters, she is never, in our opinion, so entirely herself, so beyond all rivalry, as in that of Schumann, whose spirit seems to breathe through her fingers. Many would, therefore, have liked more of Schumann than was contained in the programme of Wednesday week's recital; and, in fact, if the entire selection had been made out of Schumann's works, vocal and instrumental, not a soul in the room would have complained. As it happened, the only other excerpts from the same source were three fancy pieces—"Aufschwung" ("Soaring"), "Warum" ("Why"), from Op. 12; and *Scherzino*, from Op. 26—each attractive in its way, each, it is almost superfluous to add, given in perfection, but each, to a certain extent, familiar. Madame Schumann vouchsafed no more.

Among other compositions brought forward by the gifted pianist was J. S. Bach's so called "*Italianisches Concert*" (Italian Concerto), which Kuhnau, a contemporary of Bach's, styled simply "*Klavier-Sonate*," and which, if it really did emanate from the genius of Bach, a fact that some in the face of traditional quasi-authority deny, is comparatively one of the least important works of its kind with which that most learned, ingenious, and profound of musicians is accredited. It was played, however, in such a style as to win a "recall" for the player, who earned further honours in a *Notturmo* by Chopin, and a couple of Schubert's charming "*Moments Musicaux*," the last of which (in F minor) was encored. These also Madame Schumann performed without book.

The remaining pieces were the *Adagio* from Spohr's Ninth Violin Concerto, very cleverly executed (and with deserved success) by Mdlle. Friese, well accompanied on the pianoforte by Mr. Sauerbrey, who also accompanied Madame Sauerbrey in songs by Gounod and Schubert. Madame Sauerbrey possesses an agreeable contralto voice, and sings with feeling. The concert afforded general satisfaction, and Madame Schumann can hardly fail to have been gratified by the hearty manner in which her own contributions to the programme were appreciated.

Moscow.—Madame Mallinger has appeared only as Valentine in *Les Huguenots* without making any very great impression. M. Naudin, on the contrary, was much applauded as Raoul. The same is true of Mdlle. Ilma di Murska, whose impersonation of Dinorah, in Meyerbeer's opera of that name, proved a great hit.—The programme of the seventh concert given by the Russian Musical Society contained the following pieces:—Overture to *Coriolan*, Beethoven; Concerto for Violoncello (A minor), Schumann; Air, "Ah, Perfido," Beethoven; Fantasia for Violoncello, Servais; Songs, Rubinstein and Glinka; and Symphony, No. 2, C minor, Tchaikowsky. Mozart's *Requiem* was to be performed with a monster chorus during Lent. The solo singers were to be Mme. Alexandrowa, Mdlle. Leonkova, MM. Dadonoff and Demidoff.—At the Operahouse, Seroff's opera, *Rognada*, was given for the benefit of Mme. Goneré, who, besides being overwhelmed, à la Russe, with choice exotics, in the shape of bouquets and garlands, received gifts to the value of 10,000 silver roubles.—Russian composers are very active just now. Among the new operas may be mentioned *Opritschniki*, by Tchaikowsky; *The Dweller at Pskow*, Rim-ki-Korsakoff; *Boris Godunoff*, Mussorsky; and *Elias Muromets*, J. Schramek.

CAIRO.—Signor Mongini is re-engaged for next season at the Vice-Regal Theatre.



## SACRED HARMONIC SOCIETY.

Pursuing its annual course of familiar work, this society gave, on Friday evening, a performance of Handel's *Samson*, the oratorio which immediately followed the *Messiah*, and, like it, was written in an incredibly short space of time. The *Messiah*, for reasons connected with its subject, and the character of its music, has taken first rank; but the history of *Samson* fully justifies Handel's esteem for the work. It is said that the master could hardly decide which was the better of the two; and, though proofs are abundant that an author's opinion of his own productions is far from conclusive as to their merits, the verdict of every generation since Handel's time has given *Samson* a place only a little inferior to that of its illustrious forerunner. The reasons for this are not far to seek, some of them being readily found in the nature of the story, and in the fact that the chief personages excite a sympathetic feeling. Who can refuse an interest in the Israelitish hero, once so powerful and so feared, now blind, a prisoner, and the sport of his enemies? Manoh, too, the father of Samson, bowed down with sorrow for his champion son; Micah, the faithful friend; and even Harapha, the blustering but chivalric Philistine—all these are real personages, whose progress through the drama commands attention. Moreover, the story of *Samson*, as abridged at Exeter Hall, is dramatically told, and steadily gathers force till the tremendous climax is reached. But, after all, the chief charm lies in music which shows Handel at his best. Every character introduced has one or more important airs, and the choruses are a succession of "thunderbolts," to use the term by which Beethoven described the master's forceful strokes. Were it necessary to do so, we might go step by step through *Samson*, and find everywhere evidence of surpassing genius. But the necessity does not exist; witness, in proof, the fact that Exeter Hall last Friday evening was crammed to repletion by an audience who heard the work with the genuine interest which can only spring from true appreciation.

A performance by the Sacred Harmonic Society rarely calls for lengthened description. The music is, as a rule, quite familiar, and not less familiar, owing to an exceedingly limited repertory, is the manner of its rendering. Not much need be said, therefore, about Friday night's doings. As on former occasions, the concerted pieces were given with all the imposing grandeur which power and energy can call forth. The deepest impression was created in the fine fugal chorus, "Then shall they know;" the splendid finale to the first part, "Then round about the starry throne;" the double chorus, "Fixed in His everlasting seat;" and the jubilant outburst of Philistine gladness, "Great Dagon has subdued our foe." In all these—not to speak of others scarcely less noteworthy—the executive resources controlled by Sir Michael Costa were used to full advantage. The solo-singing was unequal, but much of it deserved high praise. Among the successes we must place "Return, O God of Hosts," and "Ye sons of Israel," as rendered by Madame Patey, whose style in sacred music is now worthy of her fine natural gifts, and justly entitles her to that place in the front rank of oratorio artists which she so soon reached. Mr. Cummings, the *locum tenens* of Mr. Sims Reeves, was painstaking and artistic, as usual, in a very trying part. The tenor who essays the music of *Samson* needs all the excellence traditionally associated with Mr. Beard, for whom it was written; and he needs, further, a combination of favourable circumstances as to voice and energy not always enjoyed. Hence, there is small reason for wonder at the fact that the representatives of the Israelitish champion sometimes fall below the strict requirements of their part. Mr. Cummings is far from being the least successful among those representatives, seeing that whatever he attempts is carried out with the skill and taste of a thorough musician. Mr. Santley appeared as Harapha, and it may readily be imagined with what splendid effect he delivered the Philistine's airs, "Honour and arms" and "Presuming slave." His singing of both was masterly in the extreme—a perfect example of Handelian work; that it was applauded as such everybody will assume. Mr. Lewis Thomas, to whom fell the part of Manoh, must be specially commended for his delivery of the old man's pathetic music. In the episode of "Thy glorious deeds," beginning "To sorrow now I tune my song," and, especially in "How willing my paternal love," Mr. Thomas exhibited true feeling, and thus satisfied the greatest as well as the most difficult requirement. Mr. Montem Smith did good service in his small part; and the soprano airs were entrusted, for reasons which were not strikingly obvious, to Miss Carola. Sir Michael Costa conducted in his usual manner.

Rossini's *Stabat Mater* and Mendelssohn's *Lobgesang* are to form the next programme, the directors having again put off the duty of attending to those unfamiliar works which were promised in the scheme of the season.

CARLSRUHE.—Signor Pollini's Italian Operatic company have given a very successful series of performances at the Grand Ducal Theatre.

## ROYAL ALBERT HALL.

On Wednesday week, the members of the Royal Albert Hall Amateur Orchestral Society gave a second entertainment to their friends and such of the public as chose to procure tickets by a slightly circuitous route. The attendance was large and fashionable, and the concert appeared to excite a genuine interest—not merely that dictated by politeness. Beethoven's Symphony in C (No. 1), which headed the programme, tested severely the skill of the orchestra—more severely, perhaps, than was quite consistent with prudence. But the work was "pulled through" fairly well, the amateurs labouring at their task with an earnestness and zeal indicative of better results by-and-by. Cherubini's fine overture to *Anacreon* was also given, as was the equally fine, though very different overture, to *Guillaume Tell*. Rossini's work showed the orchestra to greater advantage than anything else; the first violoncello was admirably played in the opening movement, and elicited applause that had a ring in it suggestive of something more than the conventional "Thank you" which forms the amateur's usual reward. The March in *Athalia* closed the programme. We must look upon the performance of the Duke of Edinburgh's *Galatea* waltz in the light of a special proceeding, intended, doubtless, as a compliment to his Royal Highness, and not as an indication that the society means to devote a portion of its energies to dance music. So regarded, no stickler for high art could quarrel with the enthusiastic reception the waltz obtained. Besides, it is a good thing of its kind. Its themes are really pretty, and, well scored for the orchestra, it made an effect which caused lovers of the dance to look longingly at the unoccupied arena. So persistently was the waltz applauded that its Royal composer came to the front of the platform, fiddle in hand, and bowed his acknowledgments; after which a portion was repeated. The vocalists were Miss Mary Hobbs, Mrs. Stretton, and Mr. Sydney Sprague. Miss Hobbs sang "O mio Fernando," and an effective composition by Lady Clarence Paget, with considerable taste and skill. She is evidently a young artist of promise, who should be encouraged to persevere in studies already turned to good account. Mr. Arthur Sullivan conducted the orchestral performances.

A remark upon the violin solo played by Mr. Enthoven, the society's *chef d'attaque*, should have a place to itself. This gentleman could not more conclusively have proved a right to the position he occupies; his performance of David's variations on *Le Petit Tambour* being remarkable for a command over the instrument which entitles him to high distinction.

MUNICH.—Herr Huber, who, a short since, left his place in a Government office to become a first tenor at the Royal Operahouse, has returned to his official stool and desk, in virtue of a stipulation that, if he did not choose to remain on the stage, he should be at liberty to resume his former position. He was not unsuccessful as a singer, but his figure was far from elegant, or calculated to represent romantic young heroes and lovers. A Dr. Krückl, from the Stadttheater, Augsburg, will, it is said, if competent, be engaged in his place.—Madame Mallinger has left for good. Her engagement expired on the 1st inst. She is by no means regretted, as her caprices and whims have, it is asserted, gone far in estranging the public from her.

MILAN.—A fire broke out lately at the Scala, but, fortunately, without doing much mischief. During the last act of *Un Ballo in Maschera*, Signora Paoletti, a *danceuse*, while dressing in her room, approached too nearly with a light a heap of clothes belonging to herself and four companions. The clothes caught fire, and in almost less than no time the flames destroyed everything in the room. The engines were quickly brought into play, and, after some time, extinguished the flames, but not before 70 dresses, worn in the two ballets of the season, and *Robert le Diable*, were utterly consumed.—Signor Ciniselli has obtained the consent of the Corporation to build a new circus, near the Porta Tenaglia. The circus is to contain 4,000 persons.

STUTTGART.—On receiving intelligence of the death of the celebrated Pischek, the king immediately sent to express his sympathy with the family of the deceased. The funeral was attended by a large concourse of people, anxious to pay the last sad tribute of respect to one who had for so many years been an ornament of the Royal Opera. A long line of carriages and pedestrians slowly wound its way, at three o'clock p.m., on the 19th February, from the Königsthor, and through the Königsstrasse to the Fängelsbach Cemetery. At its head was carried (after the Roman Catholic fashion) a cross, to which were attached long streamers, with a laurel wreath hanging between. The coffin, covered with flowers, followed. All classes were numerously represented on the occasion.

BREMEN.—Herr Max Bruch's last work, *Odysseus*, has been successfully executed by the Singacademie, under the direction of the composer. The two principal solo parts of *Odysseus* (Ulysses), and Penelope, were sung by Herr Schelpner and Miss Keller, both of the Stadttheater.

# MONDAY POPULAR CONCERTS, ST. JAMES'S HALL.

FIFTEENTH SEASON, 1872-3.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

## TWENTY-NINTH CONCERT, MONDAY EVENING, MARCH 17, 1873. At Eight o'clock precisely.

### PROGRAMME.

#### PART I.

QUINTET, in C sharp minor, Op. 132, for two violins, viola, and  
violinello—MM. JOACHIM, L. RIES, STRAUS, and PIATTI .. Beethoven.  
SONG, "Dalla sua pace"—Mr. EDWARD LLOYD .. Mozart.  
α. TWO BALLADS (D major and B minor) .. Brahms.  
β. PRELUDE and FUGUE, in E minor, for .. Mdme. SCHUMANN.  
pianoforte alone .. Bach.

#### PART II.

QUINTET, in E flat, Op. 44, for pianoforte, two violins, viola, and  
violinello—Madame SCHUMANN, MM. JOACHIM, L. RIES, STRAUS, and PIATTI .. Schumann.  
SONG, "The shades of evening"—Mr. EDWARD LLOYD .. Clay.  
QUARTET, in E flat, Op. 33, No. 2, for two violins, viola, and  
violinello—MM. JOACHIM, L. RIES, STRAUS, and PIATTI .. Haydn.  
CONDUCTOR .. Sir JULIUS BENEDICT.

## SATURDAY POPULAR CONCERTS. THE REMAINING MORNING PERFORMANCES

WILL TAKE PLACE ON

March 22, 29, and April 5.

At Three o'clock precisely.

### PROGRAMME FOR THIS DAY, MARCH 15, 1873.

QUARTET, in D minor, for two violins, viola, and violinello .. Mozart.  
—Madame NORMAN-NERUDA, MM. L. RIES, STRAUS, and PIATTI ..  
SONGS, { "L'oiselet" } Madame FLORENCE LANCIA .. Chopin.  
{ "Aime moi" } ..  
SONATA PASTORALE, in D major, Op. 28, for pianoforte .. Beethoven.  
alone—Madame SCHUMANN ..  
SONATA, in A major, for violin, with pianoforte accompaniment .. Handel.  
—Madame NORMAN-NERUDA .. Benedict.  
SONG, "Rock me to sleep"—Madame FLORENCE LANCIA ..  
TRIO, in D minor, for pianoforte, violin, and violinello (by ..  
desire)—Madame SCHUMANN, Madame NORMAN-NERUDA, and .. Schumann.  
Signor PIATTI ..  
Conductor .. Sir JULIUS BENEDICT.

## CRYSTAL PALACE SATURDAY CONCERTS.

TWENTIETH CONCERT—THIS DAY—MARCH 15, 1873.

### PROGRAMME.

OVERTURE, "Coriolan" .. Beethoven.  
RECIT. and AIR, "The Moonlight glitters" (first time)—Mr. ..  
CUMMINGS .. Henry Smart.  
HUNGARIAN CONCERTO, violin and orchestra—Herr JOACHIM .. Joachim.  
GRAND SCENE, "A qual furor" (Fidelio)—Madame ELENA ..  
CORANI (her first appearance since her return from America) .. Beethoven.  
SONG, "Je n'ai besoin" (Anacreon) (first time)—Mr. CUMMINGS ..  
(with Corno Inglese Obligato—Mr. ) .. Cherubini.  
SYMPHONY, "Parisian" .. Mozart.  
SONG, "The Noblest"—Madame ELENA CORANI .. Schumann.  
VIOLIN SOLOS:—α. "Romance" .. Joachim.  
β. "Hungarian Dance" .. Brahms.  
Auber.  
OVERTURE, "Les Diamans de la Couronne" ..  
Conductor .. Mr. MANNS.

### DEATH.

On the 9th inst., at 35, Great Marlborough Street, THOMAS OLIPHANT, Esq., President of the Madrigal Society of London, fifth son of E. OLIPHANT, Esq., of Condlie, Perthshire, in the 74th year of his age. Friends will kindly accept this intimation.

### NOTICE.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVIDSON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

## The Musical World.

LONDON, SATURDAY, MARCH 15, 1873.

SOME years ago there were two witnesses in England who annually gave evidence as to the effect of a musical religious service on what may be called a grand scale. In

London the Corporation of the Sons of the Clergy worshipped beneath the dome of St. Paul's, to the sound of many instruments besides the organ, and in the country, the Festival of the Three Choirs was always opened with a solemn performance of the Dettingen *Te Deum*. But these witnesses stood alone, lifting up their voice in vain to a world which was quite satisfied with the old humdrum procedure. In time even their voices became silent. The Corporation dismissed their fiddlers and trumpeters, and the Festival chose to do nothing of a special character for which it could not demand concert prices. Then, all over England, humdrum had its way. Here an organ and a perfunctory paid choir; there an organ and an earnest but incompetent choir of volunteers—beyond which, nothing. It is an old saying, that "when things come to the worst they must mend;" and what could be worse, from the standpoint of religious æsthetics, than a state of things which refused the use of the highest artistic means in the services of the Church? But it was only a few years back that signs of a change appeared. Certain churches, aiming at an ornate musical ritual, introduced the harp; and that most ancient of sacred instruments seems to have opened the door for others which could not boast an equal prescriptive right of entry. At length came the now historical performance of Bach's *Matthew Passion* in Westminster Abbey, under the auspices of Dean Stanley and the conductorship of Mr. Barnby, who has already done enough to make this mark upon the history of English religious music. This performance signalized the beginning of a new state of things; and, since then we have heard and looked upon a surplined orchestra playing in the Metropolitan cathedral; while the historic fane of Canterbury, not to speak of others less illustrious, have witnessed oratorio music properly performed within its venerable walls. It remained, however, for a parish church to show whether work of such a high character could be achieved apart from the exceptional resources and the great prestige of a cathedral. The distinction of doing this has fallen upon St. Anne's, Soho. Soho is not a fashionable region, nor are its thoroughfares great arteries of traffic; so that, in all probability, few of our readers know anything about its churches. St. Anne's is not a specially striking object to wayfarers who hurry through the "foreign quarter." It stands back from the narrow street, surrounded by a dismal graveyard, and by no means courts observation. Yet, as just said, it has gained distinction; for within its walls, every Friday evening, throughout this present Lenten season, is performed, with all needful appliances of voices, organ, and orchestra, the *John Passion* of the immortal old Leipzig Cantor. Of course, the work is done upon a modest scale, as befits the modest edifice; but excellence and pretentiousness are not inseparable things. Here, at all events, with a small choir, and a small band, Bach's music may be heard in a very satisfactory degree of perfection. Some of the airs are of course omitted, but the *ensemble* is good, and anyone who attends these Friday evening services may truly say that he has heard the *Passion* to advantage. Why St. Anne's enjoys the honour of such an attraction is at once explained when we state that Mr. Barnby acts as organist of the church. To his initiative the whole thing is due, and to his energy and skill the performance owes its merits.

We do not mean to discuss the *John Passion* here, especially as a word may more profitably be said with regard to the effect of its performance in Soho. It was our good fortune to attend on one occasion; and our good fortune, also, to note the profound attention paid by a crowded



congregation to all the details of a service which lasted more than two hours. Bach's music must have been new to ninety-nine out of every hundred present, and it is not music readily "understood of the people." Yet every note was heard with a patience which endured to the end. As each chorale began, the congregation rose and joined in the melody, after the good Lutheran fashion, while there were obvious signs of a deep impression made upon all present. Performances, as such, cannot, of course, be tolerated in our churches; but here was a great lesson taught in language more eloquent than that of any preacher, and received the more readily because its utterances appealed as only music can appeal, to human sympathies. After one experience of the special Lenten service, we are led sincerely to hope that the example set by the little church in Soho will be followed wherever the necessary means are obtainable.

**MR. VAN PRAAG**, one of the most able, industrious, trustworthy, and respected agents that for very many years has assumed a responsible position in the ordinary transaction of musical business in London, is about to start for California, where his family are residing. No familiar face will be more missed than his. For kindness, courtesy and diligence combined, Mr. Van Praag, who has known, and been on friendly terms with all the great artists of the last thirty years and more, has rarely known an equal. Every one respected him for his sterling and excellent qualities; and every one, however regretting his loss, will heartily wish him "*bon voyage*," and happiness for the rest of his days in the far off country where he is about to rejoin his family, and which he will henceforth make his home.

#### OCCASIONAL NOTES.

In our last number we quoted from that singularly original and interesting book, "*Another World*," the method adopted in the "Star City," Montalluyah, of choosing partners at a ball by hand. We now quote a scarcely less inviting description of the manner of choosing them by foot:—

"There is another peculiar mode of choosing partners—'by foot'—but this is made to depend on the superior beauty of the foot, as decided by an arbiter, chosen by the company, and, of course, famous for his taste and knowledge of the beautiful. While the arbiter pursues his duties, the ladies are concealed behind a screen, which is, however, open sufficiently at the bottom to disclose the foot and ankle. She to whom the palm is awarded has the first choice of a partner, and the others follow in succession in the order in which they have been ranked. This diversion, though exciting great interest, is not so happy as 'the choice by hand.' The ladies whose feet are placed in a lower rank often think themselves aggrieved, and are slightly jealous of their rivals; for in spite of the efficacy of my laws, I could not—whilst giving just triumphs to superior beauty—altogether prevent a feeling of disappointment in ladies who saw the palm given to others by one recognised as an honest and able judge,—a man whose taste was known to be irreproachable. When the hand and foot of a young lady are inclined to coarseness, while at the same time her talents and goodness entitle her to a superior position, the fingers or toes, and afterwards the hand and foot themselves, are bound up for a certain number of hours each day. We do not like 'contradictions,' or, as I have before observed, we object to a garment partly of rich brocade, partly of common stuff."

We cannot agree with "Hermes" as to the inferiority of this last method of selecting a partner for the dance, with which, assuredly, the foot has more to do than the hand.

**THEODORE** and **Hippolyte Cogniard**, now millionaires, in Paris, commenced as authors very modestly. On one occasion they had written a vaudeville, and awaited, for very good reasons, the authors' shares with great impatience. On the morning of the first performance, Hippolyte said to his brother: "You know we refer in our piece to a hatter. I have introduced the name of mine, X—; he will give me a new hat which I want very badly. You don't mind, do you?"—"Mind? No, not

I," replied Théodora. But suddenly a thought struck him. He looked at his own hat, and paid a visit to his hatter. Having done so, he went back to the theatre, and whispered in the ear of the leading actor: "My dear fellow, you speak, you know, in your part, of a hatter. Just mention mine, Y—; it will be a puff for him, and he will send me a new hat."—"All right." When the curtain rose, there were four persons in the pit, more especially interested in the piece; the Brothers Cogniard, and their hatters, MM. X— and Y—, each of whom was anxiously listening for the puff. At last, the moment arrived. Attention!—Treason!—The villain of an actor pronounced the name of Z—, his own hatter.

THE practice of hissing a dramatic performance was first introduced at the Théâtre Français, on the 14th January, 1686. Previous to that period, if a piece was bad, the occupants of the pit, then the supreme judges in such matters, contented themselves with gaping. On the day in question, a five-act prose comedy, said to be written by Thomas Corneille, and entitled *Le Baron de Fon Drières*, was produced for the first time, and pronounced, not unjustly, a very dreary affair. Suddenly one of the spectators took it into his head to mark his disapprobation by a few sharp hisses. For the first few moments, the audience were astonished at this novel demonstration, but, having rapidly revolved the matter in their minds, no doubt, they seem to have thought it would be very charming to drown the voices of the actors under this new and disagreeable sibilant accompaniment, and hissing was inaugurated then and there.

**SACRED HARMONIC SOCIETY.**—A novel feature in the history of the Society is about to be brought forward; the Committee having accepted the offer of Herr Ernst Pauer to deliver before the Society Three Lectures on the History of the Oratorio. These lectures, which will be largely illustrated by selections from various oratorios, from the earliest introduction of that form of composition to the time of Mendelssohn (including many pieces hitherto unperformed in this country), will take place at Exeter Hall, on Wednesday evenings, March 19th and 26th, and April 2nd.

**ROYAL ALBERT HALL CHORAL SOCIETY.**—The Third Subscription Concert of this society is announced to take place on Wednesday next, when Handel's *Israel in Egypt* will be performed, with Mr. Macfarren's additional accompaniments; the principal solo singers being Mme. Elena Corani, Mme. Patey, Mr. Sims Reeves, Mr. Thurley Beale and Mr. Lewis Thomas. Dr. Stainer will preside at the organ, and the band and chorus, numbering 1200 performers, will be conducted by Mr. Barnby. The Choral Society, which has already attained a very high standard of excellence, will doubtless be heard to great advantage in the magnificent choruses.

**THE HAGUE.**—A short time since, during a performance of *La Muette*, the stage-manager came forward and informed the audience that the performance could not proceed, as the Masaniello, M. Trinquier, had refused to sing any more. Immediately upon this, Masaniello appeared in person, and declared that he by no means refused to go on with his part; he simply did not think he could appear before the public, as the manager had forbidden him to transpose the "Slumber Air." This gave rise to a discussion between the stage-manager, the singer, and the audience. Finally the latter sided with Masaniello, and the manager was compelled to permit the transposition. The performance then continued without further interruption.

#### Tints for Music.

News from the "Challenger," nothing ridiculous!

One Ocean's secret already disclosed,

The Gonotryx, O, the delightful *pisciculus*!

Lives a deal deeper than Science supposed.

Then hey for the Gonotryx, Gonotryx, Gonotryx!

Jolly young Gonotryx, swimming so free;

And soon may the "Challenger's" trawlings and

bonny tricks

Drag more jolly news from the jolly old sea.

To Arthur Sullivan, Esq.

Punch.

## CONCERTS VARIOUS.

MADAME BERGER-LASCHELLES and Mr. Francesco Berger gave their first *matinée* for the season on Wednesday, to a full and fashionable assemblage of friends and pupils. The programme was varied and interesting, opening with the grand trio, in D, by Mendelssohn, well played by Miss Alice Lee (pianoforte), Herren Jacoby and Lidel (violin and violoncello). Beethoven's grand trio in B flat was also well given, Mrs. J. C. Langmore undertaking the pianoforte part. The trio was deservedly applauded. Miss Stella Hart, a pupil of Mr. Francesco Berger's, played Field's *Nocturne* in E flat, and Chopin's *Walse* in A flat, most effectively, as did also M. F. Berger Thalberg's *Andante* in D flat, and his own brilliant galop, "Suivez moi," both of which were most warmly received. Madame Berger-Lascelles displayed her charming contralto voice in "Di tanti palpiti," and in two new songs, "I weep alone" (F. Berger), and "Only the river knew" (S. A. Shepherd), both expressly composed for her, and with Miss Bateman, a young lady who possesses a fresh soprano voice, the duetto from Rossini's *Stabat Mater*, "Quis est homo." Miss Bateman also sang F. Berger's song of "The Syren;" Mrs. Causton and chorus gave a solo and chorus, "Povera Rondinella;" and the Misses Stileman, Pinsuti's duet, "In ciel stellato." Mr. Ernest A. Tietkens sang the new song, "At Last," in his most perfect manner. Several chorale pieces by Ricci, Campana, and S. A. Shephard, contributed to the success of the *matinée*. Mr. Francesco Berger, besides his solo performance, accompanied the vocal music on the pianoforte with his usual tact and judgment.

MR. AND MRS. RICHARD BLAGROVE gave their second recital of concertina and pianoforte music, on Wednesday afternoon, at the Beethoven rooms, which was fully attended. The performance commenced with an arrangement of Mendelssohn's Air with Variations in D, for baritone concertina and pianoforte, well played by Mrs. and Mr. R. Blagrove, and much applauded. Mrs. R. Blagrove gave, to everybody's satisfaction, Beethoven's Sonata, Op. 29, Weber's Polonaise in E major (encored), and the pianoforte part of a new Concertante Duet from *Faust*, for concertina and pianoforte, and was rewarded with well-merited applause. Mr. Blagrove gave, with his usual excellence, Regondi's *Les Oiseaux*, and a concertina solo, selected from the works of Handel, in all of which he proved himself a most able artist. Miss Sophie Ferrari sang, in a most artistic and charming manner, Spohr's "Rose softly blooming," and a new song of her sister's (Francesca J. Ferrari), "Placida Zeffiretto," which delighted all present. Miss Helen D'Alton displayed her fine contralto voice to advantage in a sacred song by Dr. F. Hiller, and a new song (accompanied by the composer, Mr. Barri), called "Mizpah;" both were favourably received by the audience. Mr. H. C. Sanders, a rising baritone, gave a German song by Fesca, and one by Pinsuti, and Mr. J. Zerbini accompanied with his usual ability.

A VERY attractive concert was given in Hanover Square Rooms, on Monday last, by Mrs. J. Holman-Andrews, who, with her clever daughters, Miss Gertrude and Miss Edith, took a prominent part. Mrs. Andrews, herself, did good service as accompanist, while the young ladies were heard to much advantage in various duets and songs. The duets included Sir J. Benedict's "Ties of friendship" (*Crusaders*) and Campana's "Vieni o bella." As to the songs, Miss Edith gave Blumenthal's "Love the Pilgrim," her sister's contribution being the very popular, "Si tu savais," in response to a unanimous encore of which Miss Gertrude sang "Robin Adair." Both ladies made a very favourable impression in all they did. The concert-giver was ably supported by Miss Edith Wynne, Madame Patey, Mr. Cummings, and Mr. J. G. Patey, whose names speak for themselves better than could any words of ours. Mrs. Holman-Andrews was assisted in the task of accompanying the vocal pieces by Messrs. Calcott, Blumenthal, and Pinsuti. We should add that Mr. and Mrs. R. Blagrove much increased the pleasure of the audience by their ably-played solos on the harmonium and pianoforte respectively.

MISS CLARA COX (R. A. M.), a pianist of considerable executive power, gave an evening concert at the Store Street Concert Hall, which attracted an overflowing audience. Miss Clara Cox played Ascher's "Alice," and the same composer's "La chant des Naiades." Wallace's "La Cracovienne," Thalberg's "Moëe in Egitto," and "Home, sweet home," and in all she was loudly applauded. She was assisted by Miss A. L. Okey, a young Australian pianist, whose performance received well-merited applause. Mdlle. Bonachi, a young Italian vocalist of merit gave "Robert toi" with genuine artistic feeling, and joined Signor Salvini in the grand duet from *Lucrezia Borgia*, and Luigi Ricci's waltz duo "La Danza." Miss Lily Edmonds sang a new song, "Sweet summer gales," and Miss Lucy Vennimore (a *débutante*), Mr. Ignace Gibson's song, "Across the sea;" Miss Eva Edgar, a young vocalist of merit, also made a favourable *début*, and was called upon to repeat Ascher's "Clara." Messrs. Lansdown Cottell and Mr. C. F. Webb presided most efficiently at the pianoforte. The concert was a decided success.

## PROVINCIAL.

EDINBURGH.—From the *Daily Review* we learn that—

"Mr. C. Matthews concluded his successful engagement at the Theatre Royal with three of his best impersonations. On Monday and Wednesday evenings there were amateur performances by the officers and non-commissioned officers of the 93rd, supported by the ladies of the regular company, when the farce, *Should this meet the eye*, and the very popular drama, *New Men and Old Acres*, were presented. On Tuesday evening, Mr. P. Nevin, the respected treasurer of the theatre, to whose urbanity and energy visitors are largely indebted for the excellence of the arrangements in the auditorium, took a benefit, under masonic patronage, when the programme included *The Wife's Secret*, with an address by Mr. Nevin, and the farce, *A Quiet Family*. On Thursday evening, the 'nine nights' season of opera began with *Lucia di Lammermoor*, in which Mdlle. di Murska again appeared in the title rôle, which was so great a success on the occasion of the performance of the opera last November."

SURBITON.—Mr. E. Burritt Lane, organist of Surbiton Park Church, gave his annual concert, on Tuesday evening, in Surbiton Park Hall. The vocalists were Miss Matilda Scott, Madame Poole, Mr. George Micklewood, and Mr. John Hodges; and the instrumentalists, Miss Wheeler and Mr. R. S. Hart (pianoforte), and Mr. Lazarus (clarinet). In the *Surrey Comet*, of March 8th, we find the following remarks:—

"In the instrumental department, Mr. Lazarus, who is a host in himself, delighted the audience with his charming performances on the clarinet. A *Duo Concertante* for clarinet and pianoforte, founded on airs from Bellini's *Norma*, was played by Messrs. Lazarus and Hart in a masterly manner; but it was reserved for Mr. Lazarus to achieve his greatest success in his own fantasia on favourite Scotch airs, which 'brought the house down;' and in response to the loud cries of 'encore,' he kindly came forward and played an Irish melody. Criticism on the magnificent playing of Mr. Lazarus is impossible, and to praise him is but to 'gild refined gold.' All we can do is simply to admire his genius, and its wonderful development.

CROYDON.—Noticing the concert recently given here by Mr. George Russell, the *Croydon Advertiser* said:—

"Mr. Russell never played, in our estimation, with more effect than on this occasion. The extreme delicacy with which he rendered Chopin's *Berceuse* was most charming to listen to, and of his fine playing in the concerted pieces we have already spoken. We ought to add, as a shadow to the picture, that we did not like his rendering of the fantasia impromptu by Chopin, which struck us as wanting connection and as over-fast. His own polka is a very pretty and taking *morceau de concert*, and we cannot quite understand why it remains so long in MS. Certainly not for want of purchasers, should it be published, if the expressions of discontent heard in the room at 'not being able to get it' may be taken as a criterion. Why should we take time to speak of Madame Patey? One of the richest and most sympathetic voices ever artist had, under the control of a finished musician, cannot need any faint praise of ours to record its justly-earned fame throughout England. The dignity which Knight's old ballad, 'She wore a wreath of roses,' acquired in Madame Patey's hands was astonishing, and the admirers of the favourite old song loudly testified their great delight. This was sung as an encore to Sullivan's favourite, 'Golden days,' which must have proved golden indeed to its publishers. Mr. Pearson sang very sweetly and with good feeling the tenor music allotted to him, substituting 'Come into the garden, Maud,' for 'Good-bye, sweetheart.' We think we may safely say that we do not remember a concert in Croydon for many years which contained so many gems of the musical art, and such complete and finished execution. The audience was, as usual, large and attentive."

CHATHAM.—On Monday evening last a musical entertainment was given in the Lecture Hall, by Mr. Edward Dale, with the co-operation of Miss Minnie Curtis (soprano), and Mr. E. Curtis (pianist). The lady is a vocalist of superior attainments, her voice being of good register, perfectly even, and richly sympathetic. Miss Curtis promises brilliantly; and, should she fulfil our expectations, a star of unusual magnitude will be added to the small native constellation which now exists. Mr. Dale is eminently suited to the style of business which he undertakes; and, with Mr. Curtis at the piano, an entertainment is presented which must certainly secure the applause and cordial approbation of any audience. On the occasion in question it was eminently successful.

MADRID.—Madame Sass has made a great hit in *L'Africaine*, which was played four times in one week.

## MUSIC AT BOULOGNE-SUR-MER.

(From a Correspondent.)

After an absence of four months, Clement Martin's opera troupe has returned from Rennes, and we have had a week of capitally-selected and well-played operas. *Lucie* was the first produced, and went off well, as did *Zampa*, *Violetta* (alias *La Traviata*), *La Fille du Regiment*, *Le Postillon de Longjumeau*, and *Docteur Crispin*. *Zampa*, especially, went off well. It is an opera bubbling over with charming airs, among which I would mention "Il faut céder à ma loi" and "Douce jeune fille," which were sung with very good taste and accuracy by the tenor, M. Bresson. M<sup>me</sup>. Depoitiers, who has taken the premier rôles in all of the above operas (with the exception of *Le Postillon*), is a pleasing and accurate singer; although her voice is not over strong, nor her compass very great, still the quality is good, and it is at once palpable that she has benefited by a careful education in her art. She not only sings well but acts well, especially in the last scene of the *Traviata*. M. Depoitiers, as the Sergeant, in *La Fille du Regiment*, was inimitable. M. Fronty, a very good barytone, has been singing in *La Traviata*, *Lucie*, and *Docteur Crispin*. The *Postillon* did not go off so well as the other operas. The tenor, M. Bouvard, who took the part of the Postillon (which part, by-the-by, is a very trying one for any singer—being set so high), was completely worn out by the time the curtain fell after the last act.

*Docteur Crispin*, well known on the Italian Stage as *Crispino e la Comare*, is an opera bouffe by the Brothers Ricci; it is very "bouffe," but full of sparkling, light, pretty music just suited to the troupe now here. It has been played twice each time to a large audience. The chorus, consisting of 24, are quite up to the mark; but if there were 15 female voices instead of 12, I think it would be better; and if those 15 were well selected, it would be better still. The band of 24, under the conductorship of M. Champenois, has decidedly improved, but they are still inclined to overdo their accompaniment to certain soli, duos, &c.

*Faust* is announced for to-morrow. M. Clement Martin has begun his short spring season well, and I hope he will continue to do so. So long as he gives us operas within the capacity of his artists, all may yet be well.

There is to be a grand ball at the Etablissement on the 24th, in aid of the British Charitable Fund and British Free Schools. It will be a very good affair. S. C.

One of the "orders of the day" at the Conference of German Musicians, to be held at Leipsic, will be a proposition to unite a number of small towns into federations for the performance of great works.

## Times for Music.

## EBBING AND FLOWING.

Steadily guiding,  
Peacefully gliding,  
Onward the bark of the lovers is borne;  
Fair summer weather,  
Hearts knit together,  
Fearing no slighting, and careless of scorn.  
Merrily singing,  
Troubles far flinging,  
Pleasure and youth, love and happiness theirs;  
Joys never ending  
Sweetly are blending,  
Strengthening affection, and banishing cares.  
Clouds gather over,  
Too soon discover  
Rapid transitions of time and of tide;  
Dangers are nearing,  
And careful steering  
Is needful, if love in the boat may abide.  
Cease, heart, thy beating,  
Pleasures are fleeting,  
Bright eyes must weep, and strong hearts must quiver;  
Coming and going,  
Ebbing and flowing,  
Life is a myst'ry, deep as the river.

(Copyright.)

HENRY JOTCE.

## TUTOR FOR ENGLISH SINGERS.\*

(From the "Times.")

An artist who, like Madame Sainton-Dolby, has attained eminence by the most legitimate means possesses a double claim to consideration when laying before the world the secret of her art, and pointing out the way by which others may follow in her steps. Such teaching has a special value, and, therefore, all lovers of music must welcome the volume in which one of the most accomplished English singers imparts the result of her experience. No work could be more gracefully offered to the public by one who for so many years has delighted them.

"English by birth, English by education, English at heart," says Madame Sainton, in the introduction to her book, "I have often desired to offer to young pupils . . . the fruits of my experience in a career to which I owe my happiest remembrances. In trying to smooth the difficulties in the path of such students I only pay a debt of gratitude to my compatriots who encouraged my first steps, . . . and to whom I owe the success of which I am and shall ever feel proud."

Madame Sainton's book, we sincerely believe, will be accepted in the spirit with which it is offered, and recollections of its author's career will encourage those who attentively follow up its counsels.

Madame Sainton confines the scope of her work to ladies' voices, and to those particular branches of the art which are essentially English; such, for example, as oratorio and ballad singing. On these topics she can discourse with an authority which no one would be bold enough to question.

Her manual is divided into three parts. The first part sets forth the elements of vocalization in a manner at once clear and succinct, and is enforced by examples in the shape of carefully graduated lessons with pianoforte accompaniment. The second section contains valuable hints on expression, style, and taste, and those higher qualities which distinguish the genuine artist from the ordinary singer. These matters are dwelt upon, however briefly, with real acumen, and the exercises which illustrate them are greatly to the purpose. These exercises, some written by Madame Sainton herself, others selected from Crescentini, Bordogni, and Panzeroni, all vocal teachers of renown, have a special value, inasmuch as, being thoroughly good music in the abstract, no less than useful for the purpose immediately in hand, they are calculated to stimulate the interest of the pupils, and incite them to extra diligence.

In the third part of her work, which to many will prove the most attractive, Madame Sainton gives suggestions as to the manner in which many of the best known airs from various authors should be vocally delivered. The selection is varied and excellent, and the suggestions are invaluable. If every vocal aspirant could not only understand them, but make practical use of them, we should have a great deal more legitimate singing than we can boast of now. We need add no more than that Madame Sainton's *Tutor for English Singers* is a real boon to those for whose instruction it is especially intended.

VIENNA.—Gluck's *Iphigenia* was to have been revived at the Imperial Operahouse some time ago, but, for various reasons, including the indisposition of some of the principal artists, the public are still looking forward to the first performance, or, at least, were looking forward to it a day or two ago.—The season of Signor Merelli's Italian Operatic season, which commenced on the 10th inst., at the Theater an der Wien, is to extend to the 1st May. Among the principal artists are Mesd<sup>es</sup>. Adelina Patti, Barbara Marchisio, M<sup>me</sup>. Nicolini, Naudin, Graziani, and Vidal. Conductor, Signor Arditi.—Herr Feustl, banker, of Bayreuth, has just paid this city a visit. His object in coming was —not to put too fine a point on it—to "go round with the hat," for the Grand-National-Festival-Stage-Play-Theatre now in course of erection at Bayreuth.—It appears that the Universe has not exhibited the alacrity they ought to have exhibited in contributing to the funds for this great Wagnerian project. Some hundreds of thousands of thalers are still wanting, and 1874 is fast approaching.

HANOVER.—Herr Hartzer, the sculptor, of Berlin, has been here and had an interview with the Marschner Memorial Committee. Having settled all the necessary preliminaries, he will set to work at once, and the statue will be ready for erection within four years at the utmost. The figure of the composer, and the two allegorical figures, will be of bronze; the pedestal of the best sandstone.

BRUSSELS.—Madame Adelina Patti will sing here in the month of April. Among the characters selected by her are Dinorah in Meyerbeer's opera, and Julia in M. Gounod's *Romeo et Juliette*.—Despite all the efforts of the Wagnerite party, *Tannhäuser*, lately produced at the Théâtre de la Monnaie, does not seem likely to become a stock piece. Now that public curiosity has been satisfied, *Tannhäuser*, like its predecessor, *Lohengrin*, here, will probably be quietly dropt.

\* Madame Sainton-Dolby's *Tutor for English Singers*. (Ladies' Voices.) [Boosey & Co.]



## REVIEWS.

NOVELLO, EVER &amp; CO.

*The Music to Shakespeare's "Tempest."* BY ARTHUR SULLIVAN.

THERE is not the slightest need for us to praise the Opus I. of Mr. Arthur Sullivan. His "*Tempest* music" long since took rank as a classical work, and it bids fair to retain an enviable amount of popularity—more perhaps than many subsequent works from the same pen. Accepting the music, therefore, as well known and well liked, our duty is simply to call attention to the issue of a new edition for voice and pianoforte duet, arranged from the full score by Mr. Franklin Taylor. Four hands can produce much effect with Mr. Sullivan's charming orchestral illustrations, even though their rich orchestral colour be wanting; and we can conceive no better home entertainment than the reading of Shakespeare's fairy drama while the music is so played. The volume is well got up in folio.

*God's Time is the Best.* Sacred Cantata. Composed by JOHN SEBASTIAN BACH. The English Translation and Adaptation by the Rev. JOHN TROUTBECK.

CLEARLY the tide is turning in favour of the sacred compositions of Sebastian Bach. Thanks to Mr. Joseph Barnby, whose persistent efforts have popularized the *Matthew Passion*, and bid fair to do the same for the kindred work according to St. John; amateurs are ready to know the old Leipzig Cantor as something more than a writer of fugues and instrumental pieces. One result of that readiness is now before us, and we confidently look for many others of a like kind. The publishers have an ample field in which to work. Bach left behind him the almost incredible number of 300 Church Cantatas, which were divided between his sons, Friedmann and Emanuel. Friedmann took the larger share (Emanuel having only eighty), and from his hands they soon passed to those of various purchasers. Thus the collection was scattered, but happily, in the early years of the present century, Herr Müller, a successor of Bach at the Thomas School, gathered together for that institution as many as 110. A number were published by Mendelssohn; and, in 1846, Mosewius, of Breslau, printed 146. That not a few are unsuitable for use in our day is tolerably certain; but, making allowance on account of these, there still remain enough to present, as we have already said, a noble field for publishing enterprise. Messrs. Novello, Ever & Co. made a capital starting choice in the work before us—one of a number which give no indications of having been written, like the great majority, for a special occasion. Its German title is "*Gottes Zeit ist die Allerbeste Zeit*," and the work, laid out for solo voices, chorus, and small orchestra, begins with an orchestral introduction, *Molto Adagio*, in E flat, which is marked by a grave and tender beauty adapted to prepare the mind for what follows. A short choral *Andante* in the same key leads to an *Allegro*, "*In Him we live*," which in turn is replaced by a brief *Adagio*, "*And in Him we die*." All these movements might have been written by Handel at his best, such dignity and masterfulness do they display. The close of the *Adagio* on the dominant of C minor—"In him we die at His good time, when He wills"—could hardly be exceeded for impressive solemnity. Next follows a tenor solo, "*O Lord, incline us to consider*," in the key just named. Expressive as to the vocal themes, this number is remarkable for continued repetition of a particular theme by the orchestra, after the fashion of—to quote a familiar example—the ground bass in Handel's "*Thou didst blow with Thy wind*." The tenor solo leads directly to a *Vivace* (C major) for the bass chorus—a remarkable and noteworthy arrangement, which, so far as we know, has no precedent. Music so light and, in connection with such words as "*Set in order thy house for thou shalt die*," so trivial, may seem to demand adverse criticism; but Bach knew well what he was doing. The sentence here enunciated is the passionless, unfeeling voice of Fate; and when, at its close, a solemn choral *Andante*—"It is the old decree"—begins in F minor, we at once recognize the hand of a master of effect, as we do further on when the sopranos, hitherto silent throughout the movement, enter alone with a lovely passage on the words, "*Yea, come Lord Jesus*." After a repetition of this affecting device, varied as to details, the three lower parts again take up their theme; a climax being reached when the sopranos commence a final (solo) cadence, as the other voices cease with a *forzando* diminished seventh on E natural held against a tonic pedal (F). The "*resolution*" of this chord—*dim.* and *pp.*—is something to linger over with delight. We next have an alto solo, "*Into Thy hands my spirit I commend*" (B flat minor) remarkable for the masterly working of its accompaniments; and, next, a bass solo, "*Thou shalt be with me to-day*," in the same key, changing to C minor. A striking feature of this movement is the appearance of a chorale for the alto chorus, which pursues its grave and stately way till the solo voice ceases, thence continuing for some time alone, and finally ending while the orchestra breathes out a most touching and beautiful accompaniment. A choral-line *Andante*, "*All glory, praise, and majesty*" (E flat), then

leads to a fugue, with two subjects, on the words "*Through Jesus Christ, Amen*." Worked in somewhat elaborate fashion and in brilliant style, this movement fittingly ends a composition of such merit that we cannot for the life of us understand why it did not long ago become popular wherever lovers of noble music exist. But the more on this account are thanks due to the publishers for having now made it known, and we hope most sincerely that their enterprise as regards Bach's sacred works, will meet with a rich reward.

BOOSEY &amp; CO.

*My True Love has My Heart.* Ballad. By Sir PHILIP SYDNEY. Music composed by J. BLUMENTHAL.

THE Elizabethan knight's charming verses are here worthily set. There is more than a touch of quaintness in the music, but it is quaintness of an original kind, and not merely an attempt to imitate the old English style. Mr. Blumenthal always writes in an interesting manner, and those who purchase the song before us will not be disappointed if they do so in expectation of something specially good.

*Dinah Doe, The Golden-haired Darkey.* Indian Pastoral. Words by F. C. BURNAND. Music by J. L. MOLLOY.

A "*SIGGER*" song which, as a "*nigger*" song, may be very good. We do not profess to have the necessary qualifications for arriving at a trustworthy opinion. The names of the authors are, however, presumptive evidence in its favour.

HENRY KLEIN.

*One Unspoken Word.* Song. Words by CHARLES SEARLE. Music by HARRIET YOUNG.

THIS is a superior song of its class; expressive, well written, and capable of making a good effect. We shall be disposed to give Miss Young's future productions a hearty welcome.

*Kate Santley Valse.* Par le CHEVALIER DE KOTSKI.

A PRETTY waltz founded on the themes of songs sung by the lady after whom it is called.

AUGENER &amp; CO.

*The Queen of the Year.* Song. Poetry by ELIZA F. MORRIS. Music by C. H. SHEPHERD, Associate R. A. M.

WE have here a song in praise of June—*vice* May, deposed for bad behaviour. Mrs. Morris's verses are pretty and thoughtful, as usual, and the composer has allied them to tuneful and effective, albeit very simple, music. The song deserves attention.

HAMBURG.—A four-act comic and romantic opera, *Waldmeister's Brautfahrt*, music by Herr Adolf Müller, has been produced at the Stadttheater, but achieved at most only a *succès d'estime*. Referring to this opera, a writer in a German contemporary observes: "There is a kind of music which has gradually fallen into discredit and disrepute; it is commonly known under the title of 'Conductor's music' ('*Kapellmeistermusik*'). For the benefit of any one to whom the term may be unintelligible, we beg to offer the following short explanation: A conductor, who conducts so and so many operas a week, becomes at last convinced that it is, after all, not so very difficult to manufacture something like what he has before him; nay, he believes, as he is practically a thorough musician, and knows all about the stage and the requirements of the public, that he cannot fail of success. He is, from long use, perfectly familiar with the tablature of opera, and is a famous adept at what Lessing denominates in literature 'the official style'; as to anything else necessary for the creation of so difficult a work—as for any indispensable quality which his good angel may have refused him, he troubles his head no further about it; he either does not deem it worthy of consideration, or, in his conceit, imagines it will come to him in his sleep. Thus it is that there spring into life those weakly bantlings, which usually never behold the light of the float anywhere but at the theatre where their authors occupy the post of conductor, and which, after a short existence, are doomed to be for ever buried beneath the dust of the library of the theatre. This is called 'conductor's music,' and, unfortunately, *Waldmeister's Brautfahrt* must be considered a specimen of it."

## Stanza for Music.

Dear Father, we love you, but surely 'twas no bit  
Of luck, that suggestion of likeness to Tobit;  
By miracle, Tobit grew blind to the light;  
You claim to possess a miraculous sight.  
But one thing we hasten to grant, nothing loth,  
The stories, dear Père, are Apocryphal—both.

To Arthur Sullivan, Esq.

Bunch.

## WAIFS.

**TIMBER FOR SHIPS IN MONTALLUYAH.**—Before timber is employed for ships, it is thoroughly seasoned by being exposed to the sun at particular hours of the day. Timbers that have passed through this process never shrink or warp. Wood cannot be used in shipbuilding until so prepared that no insects will touch it. In certain parts of the bottom of the great ravine is a liquid, the admixture of refuse of all kinds. After some years this liquid becomes of a golden colour for the depth of about two inches; beneath, it is of a muddy brown. The golden liquor so hardened wood that no insect could make any impression upon it, and no moisture penetrate the fibres. The liquid in a pure state is preserved in large vats ready for use. The timber having been thoroughly seasoned in the sun, each plank is cut and shaped to the exact form required, and is then soaked in this liquid. If the process of cutting were delayed till after the timber had been soaked, the parts where the cuttings had been made would be unprotected from the insects. If the soaking were delayed until after the ship had been put together, the four sides of each of the timbers where it is joined to other timbers, would in like manner be unprotected, and the insects eat their way between. The vessels built under my rule will exist unimpaired for many centuries, whilst those built under the former system were broken to pieces on account of their foulness and leakage, chiefly caused by the ravages of insects.—“*Another World.*”

Among the artists engaged by Mr. Mapleson for the ensuing season at Her Majesty's Opera is a young tenor named Signor Amburro, who is said to have attained the highest position in the lyrical theatres in Italy. At the present time Mr. Mapleson is in Scotland with a portion of his Opera Company, and it was announced that Signor Amburro would make his first appearance on the British stage at the Theatre Royal, Glasgow, as Manrico in *Il Trovatore*. The anticipated debut of the new artist, described as *that rara avis*, a genuine Italian tenor—excited unusual interest, and the house was crowded to overflowing. But to the horror of the manager, Signor Amburro not only neglected to appear, but sent no letter or telegram explanatory of the cause of his absence. Fortunately Signor Mongini was at hand to undertake the part. Meantime the manager telegraphed to Messina, Milan, Turin, Paris and London. In vain, however, were all the hotels searched, detectives even being employed to discover the anxiously expected *primo tenore*; but at last the British Consul at Messina “wired” Mr. Mapleson, that Amburro was lying ill with a cold caught on his journey, at an Italian hotel in Milan, but that he would be in Glasgow in a day or two. On this, Mr. Mapleson ventured to announce his new “star’s” debut for the 12th inst., as Fernando in *La Favorita*. Again there was a “rush” for places, but the public were only destined to meet with a fresh disappointment. The “golden voiced” tenor, it transpired, had left Milan *en route* for Glasgow, but since then nothing has been heard of him. All likely trains and diligences passing the Alps have been searched by the agents of the *impresario*, but so far these efforts have been fruitless. Meanwhile the arrival stations in Paris, Amiens, Folkestone, Dover and London are being watched, and, in Glasgow, a committee has been formed to run a special train to Edinburgh, where Signor Amburro is announced to appear on the 18th instant as Manrico, and on the 20th as Fernando, the latter rôle being his *chef d'œuvre*, and in the opinion of many competent critics, quite worthy of comparison with the performances of any predecessor.—(Communicated.)

M. Capoul has been singing in Rome.

Mr. Alfred Hemming has returned to town from Scotland.

Mr. Boucicault is reported to be writing a five-act comedy.

Verdi's *La Forza del Destino* has been produced with great success at Cairo.

A new opéra comique, entitled *Mina*, by M. Ambroise Thomas, is in the press.

Johann Strauss' new operetta, *Le Carnaval de Rome*, is said to have won a complete success at Vienna.

Signor Arditì has arrived at Vienna to conduct the Madame Adelina Patti's series of Italian operas.

Mdlle. Victoria Bunsen's concert is to take place on Wednesday evening next, by kind permission of Major W. Carpenter, at Ashley Place, Victoria Street.

The *Andante* and *Scherzo* of a symphony in F, by M. Charles M. Widor, were played at a recent Conservatoire Concert, and made a very favourable impression.

M. Scholcher has presented to the library of the Paris Conservatoire a hundred volumes of music, comprising a magnificent collection of works by English composers.

M. Maurice Strakosch is said to have bought the exclusive right of performing *Aida* in the United States. Costumes to the value of 50,000 francs have been ordered from Milan.

A concert, for the benefit of the sufferers by the Northfleet calamity, was given on Monday last, at the Salle du Progres, Paris.

Signor Bevinani has returned to London, from St. Petersburg, to fulfil his engagement as joint-conductor with Signor Vianen at the Royal Italian Opera, Covent Garden.

*Le Ménestrel* authoritatively contradicts a report that Mdme. Nilsson has just paid a visit to Berlin, but declined to appear at the opera, though offered a fabulous sum. The story was untrue on the face of it.

**THE COMPASS IN MONTALLUYAH.**—The compass used in our ships is different to yours, being based on the fact that each country has a different attraction to certain liquids. In short, we apply an electrical power entirely unknown to you.—“*Another World.*”

On Wednesday week the members of the Junior Garrick Club gave a dinner to Mr. John Oxenford, the well-known dramatist and dramatic critic of the *Times*, on which occasion he was presented with his portrait, as a recognition of his honourable and generous discharge of his critical duties.

Letters from Messina state that Mr. Arthur Byron, the English tenor, has had an immense success in the operas of *Rigoletto* and *Elisir d'Amore*, and has been the chief attraction at the Opera House this season. The two other tenors, Signors Morini and Mazzolini were “nowhere”; in fact, the public refused to hear them.

**THE ANCHOR IN MONTALLUYAH.**—The anchor is made of iron-marble, the strongest composition we have, and used in the construction of the Mountain Supporter. In shape the anchor resembles a body with six legs like a fly—three on either side. Each leg has a crook at the end, which will grapple firmly wherever the least hold can be obtained.—“*Another World.*”

A strange compliment is to be paid to Handel in Constantinople, or rather Pera. The success of the British Choral Union has stimulated the Armenians. The young ladies of the Agabian School are about to give a public performance of the *Messiah*, assisted by some gentlemen from the Choral Union. The principal choruses will be in English, but “See the conquering hero comes” will be in Armenian.

Professor Glover's cantata, *St. Patrick at Tara*, is to be given this evening in the Ancient Concert Rooms, Dublin, with full orchestra and chorus of 200. The principal artists are Miss Lina Glover, Miss Annie Brooks, Mrs. Scott Fennell, Messrs. Peele, Smith, Hemsley, and G. Kelly (vocalists), Miss Emilie Glover and Mrs. Mackey (harps), Herr Ellsner (violinello), Mr. Levey leader of the band, and Professor Glover, conductor.

The late Mr. Balfe's manuscript opera “The Knight of the Leopard,” taken (from Sir Walter Scott's *Talisman*), is to be given this season by Her Majesty's Opera Company, under the direction of Mr. Mapleson, at Drury Lane Theatre, with Mdlle. Christine Nilsson as the heroine (Edith Plantagenet). Sir Michael Costa, at the request of the composer's widow, is putting a finishing touch to the last act. The opera will be given about the end of June.

Mdlle. Victoria Bunsen has been making a “sensation” at Woolwich. At a recent concert held in the Artillery Theatre, which was chronicled in our impression last week, a local journal writes, that—“No less a luminary than the famous Swedish contralto, Mdlle. Victoria Bunsen, from Her Majesty's Opera, appeared. Her beautiful, nay, wonderful, voice, rolled out in rich cadences the recitative and aria, “*Nacqui all' affano*,” with marvellous effect, and she had to reappear, bow, and retreat, under a shower of bravas.”

**MR. AND MRS. GERMAN REED'S ENTERTAINMENT.**—We hear that a new Entertainment, written by Mr. F. C. Burnand, with music by Mr. J. L. Molloy, is in preparation at the Royal Gallery of Illustration, and will be produced at an early date, we presume, in the place of *Happy Arcadia*, which has now reached its 140th representation. Although this clever satire on Arcadian existence seems from the state of the Gallery still to hold its influence over full audiences—novelty, here as elsewhere, asserts its claims, and cannot be overlooked by the management. The long run of *My Aunt's Secret*, with its clever situations and charming melodies, warrants the prophecy of success for the new piece, which has fortunately been entrusted to the same author and composer.

The members of the Noblemen and Gentlemen's Catch Club have appointed Mr. Land, conductor of the London Glee and Madrigal Union, to the office of secretary, vacant by the death of Mr. Bradbury. The Noblemen and Gentlemen's Catch Club was instituted by a number of noblemen and gentlemen for the encouragement and fostering of native talent in the composition and performance of glees, catches, canons, &c.; a species of music peculiar to this country, and for which it is considered to be unrivalled. For a long series of years the meetings of the club were held at the Old Thatched House Tavern, St. James's Street; they now take place at Willie's Rooms.

During a recent concert at Munich, a double-bass was stolen. The Police asserted that it had been stolen by a pickpocket. Who, on earth, however, goes to a concert with a double-bass in his pocket? He must have a very large pocket!

Our correspondent at St. Petersburg thus describes the scene at the Italian Opera in that city on the night when Madame Patti took her benefit. The Emperor, with other members of the Imperial family, was present, and a most brilliant audience crowded the house. The *beneficiaire* appeared in the first act of *Il Barbiere*, the second act of *Rigoletto*, and the second of *Dinorah*. When the curtain first rose, Madame Patti came forward to be presented with a choice basket of flowers, and her reception was so enthusiastic that it was some time before the opera could proceed. After each act the most exquisite bouquets were showered down, and at the conclusion of *Il Barbiere*, his Majesty paid the fair artist the flattering compliment of going on the stage and personally congratulating her in the warmest terms on the admirable performance she had just given. This gracious act of the Emperor was loudly cheered, and by the audience was responded to with a fresh shower of wreaths and flowers. Among the many valuable gifts offered to Madame Patti, was a magnificent diamond *couronne*, representing seven wild roses, which was presented to her while the audience stood. She seemed greatly overcome with emotion at these repeated tributes to her talents. At the termination of the performance the admirers of the fair *cantatrice* renewed their plaudits. Not only the passage from the Operahouse, but even the corridors and staircase of the hotel were lined by the friends of Madame Patti, and the whole distance was strewn with flowers. The value of the *couronne* is said to be £1,400. Madame Patti has now left this scene of her triumphs to win more laurels in the gay capital of Austria.—*Daily Telegraph*.

GOtha.—At the special invitation of the Duke, Herr Theodor Wachtel has just fulfilled a short engagement. Of course, he appeared as the jack-booted hero of *Le Postillon de Longjumeau*. Raoul in *Les Huguenots* was another part selected by him. Before his departure, he received from the Duke the cross of the Saxe-Ernest-House-Order.

#### MUSIC RECEIVED FOR REVIEW.

PATERSON & SONS (Edinburgh).—"Le Diadème," Mazurka brillante par Eugen Woycke; "Scottish Melodies, arranged as Songs without Words," by Edward Land; "Lady Mary Waltzes," by W. L. Frost; "Schumann's Evening Song," (*Abendlied*), and "Mourning" (*Trauer*), for pianoforte and harmonium, by Otto Schweizer.

ST. JAMES'S PIANOFORTE MUSIC COMPANY.—"The Song of the Fern," by W. M. Graham; "I dreamt that I passed through Fairy Land," by Edmond Wiehler; "A Golden Day-dream," by Herbert Baines.

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